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ALL I ASK OF YOU

from THE PHANTOM OF THE OPERA

Music by ANDREW LLOYD WEBBER
Lyrics by CHARLES HART
Additional Lyrics by RICHARD STILGOE


Andante

RAOUL: 



First system of the musical score. It features a vocal line for RAOUL and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The tempo is marked 'Andante'. The lyrics are: 'No more talk of dark - ness, for - get these wide - eyed fears: I'm'.

 Dbmaj7

 Gb6/Db


 Cb

 Ab/C



Second system of the musical score. It continues the vocal line for RAOUL and the piano accompaniment. The lyrics are: 'here, noth - ing can harm you, my words will warm and calm you.'

 Db



Third system of the musical score. It continues the vocal line for RAOUL and the piano accompaniment. The lyrics are: 'Let me be your free - dom, let day - light dry your tears: I'm'.

here, with you, be - side you, to guard you and to guide you.

CHRISTINE:
Say you love me ev - ery wak - ing mo - ment, turn my head with talk of

sum - mer - time. Say you need me with you now and al - ways;

pro - mise me that all you say is true, that's all I ask of

rit.

RAOUL:



Dbmaj7



Gb6/Db



Let me be your shel-ter,
you.

let me be your light;

you're safe,

no one will find you your

a tempo

mf



CHRISTINE:

fears are far be-hind you.

All I want is free-dom, a world with no more night;

and

Dbmaj7



Gb6/Db



Ab/C



RAOUL:

you, al-ways be-side me, to hold me and to hide me. Then say you'll share with me one

Ebm7



love, one life time;

let

me lead you from your sol-i-tude. —








Say you need me with you, here be - side you, an - y - where you go, let me go



















CHRISTINE:


too. Chris - tine, — that's all I ask of you. Say you'll share with me one

rit. *molto rit.* *a tempo* *f*

love, one life - time; say the word and I will fol - low you. —



TOGETHER: **CHRISTINE:** **RAOUL:**

Share each day with me, each night, each morn - ing. Say you love me! You know I

rit.

RAOUL & CHRISTINE:

do. Love me, that's all I ask of you.

molto rit. *a tempo*

Ebm7 6fr Ab 4fr Db/F Bbm7 Ebm7 6fr G/Ab Ab 3fr Ab6 4fr 3fr

Christine & Raoul:

An - y - where you go, let me go

f *ff largo*

Raoul & Christine:

too; love me, that's all I ask of you.

mp *molto rit.*

from THE PRODUCERS

Music and Lyrics by
MEL BROOKS

Freely

Ebm

MAX: Ebm/Bb

The time has come to be a lov - er from the

fp \rightarrow *p* *mf* *colla voce*

Detailed description: This system contains the first two measures of the song. The vocal line (treble clef) starts with a whole rest, then enters in the second measure with a half note G4, a quarter note A4, and a half note Bb4. The piano accompaniment (grand staff) begins with a fortissimo (fp) chord in the right hand and a single note in the left hand, then transitions to a piano (p) dynamic. The piano part features a melodic line in the right hand and a bass line in the left hand, with a mezzo-forte (mf) section marked 'colla voce'.

E/G#

Bb7

Ar - gen-tine, to slick my hair down with Brill - lian-tine,

Detailed description: This system contains measures 3 and 4. The vocal line continues with a half note C5, a quarter note D5, and a half note E5. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked with a '3' over the notes.

Ebm

Eb7

and gar - gle hea - vi - ly with Lis - ter - ine. _____ It's

cresc. *tr* *tr* *tr*

Detailed description: This system contains measures 5 and 6. The vocal line continues with a half note F5, a quarter note G5, and a half note A5. The piano accompaniment features a crescendo (cresc.) and three trills (tr) in the right hand, with a trill in the left hand.

time for Max to put his back - ers on their backs

F7 and thrill them with a - maz - ing acts, those a - ging nym - pho - ma - ni -

Ebm/Bb Bb7

f

Tango
Ebm

acs. Ah! Ah!

mf

Bb7 Ebm6 Cb7

They were help - less, - they were hope - less - then a long came Bi -

mp

al - y! They were joy less, — they were boy less, — then a -

Fm7b5 Bb13 Ebm Eb7 Dbm/Eb Eb9 Abm6

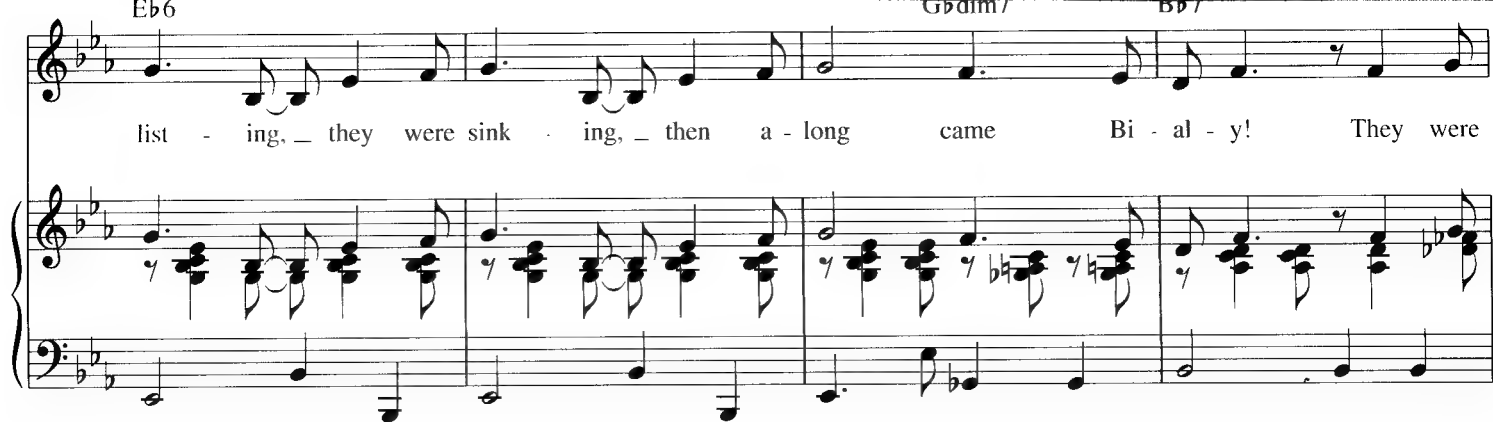
long came Bi - al - y! They're my an - gels — I'm their

dev - il, — and I keep those em-bers a - glow. — When I woo 'em, — I can't

lose 'em, — 'cause I cast my spell 'n' they start yel - lin' yelled (Bb) fi - re down be - low! They were

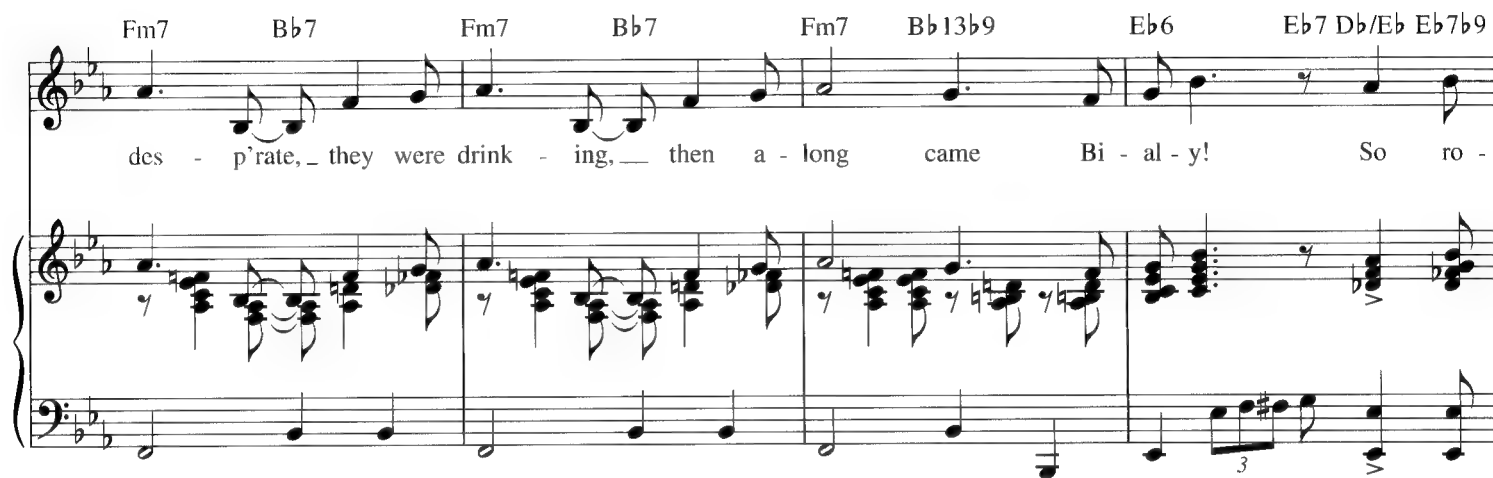
f

list - ing, — they were sink - ing, — then a - long came Bi - al - y! They were



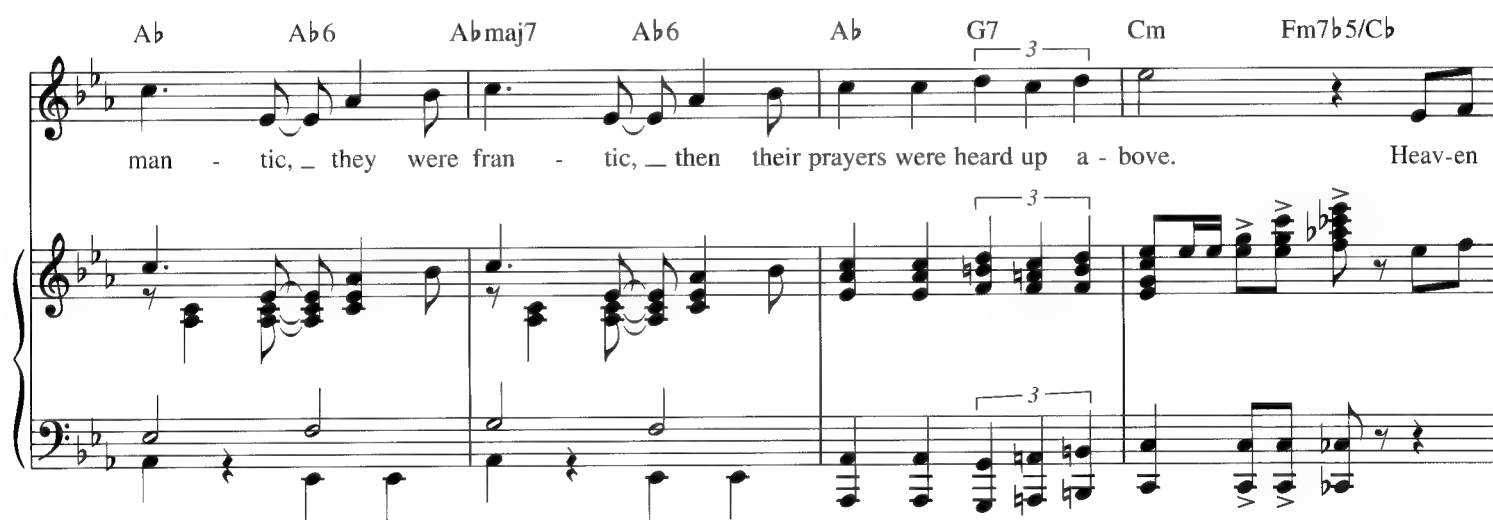
des - p'rate, — they were drink - ing, — then a - long came Bi - al - y! So ro -

Fm7 Bb7 Fm7 Bb7 Fm7 Bb13b9 Eb6 Eb7 Db/Eb Eb7b9



man - tic, — they were fran - tic, — then their prayers were heard up a - bove. Heav-en

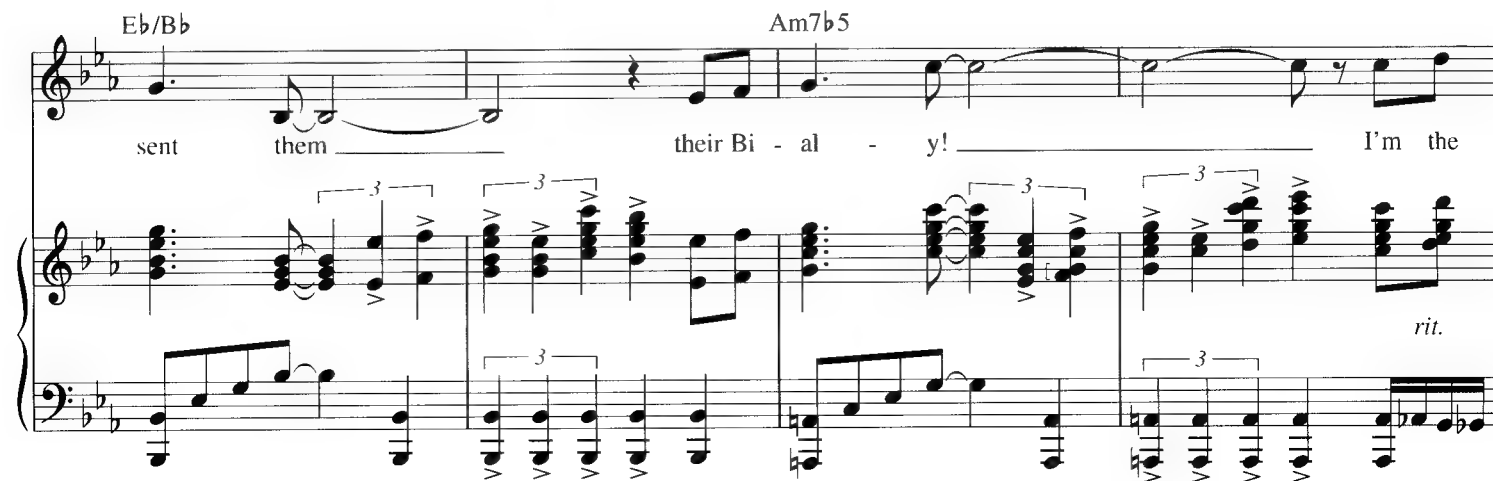
Ab Ab6 Abmaj7 Ab6 Ab G7 3 Cm Fm7b5/Cb



sent them — their Bi - al - y! I'm the

rit.

Eb/Bb Am7b5



SOLO 1:

Fm7 Fm7/Bb Bb7 Eb Bbm7 E7 Eb7 Ab Fm Bbm7 Dbm6

cel - e - bra-tion of love! Life had passed us by and

f *dim.* *mf*

SOLO 2:

SOLO 3:

Ab/Eb Eb7 Ab SOLO 2: Ab/G Fm Bbm7 Dbm6 Ab/Eb Eb7 Ab SOLO 3:

love had sto-len a-way. At the end of our rope, we'd giv-en up hope of one last roll in the hay. Dis -

ALL 3:

Abdim7 Ab/Eb Abdim7 Ab/Eb ALL 3: Abdim7 Ab/Eb Abdim7 Ab/Eb Abm6/Cb

card - ed dolls, a - ban - doned wrecks con - demned to a life of sit-ting and knit-ting, when

Faster, in 4

N.C.

Eb/Bb Bb7sus Bb7 Bbm Eb7 Db/Eb

all we real-ly wan-ted was sex!

cresc.

We were

Moderately Fast 4

list - ing, — we were sink - ing, — then a - long came Bi -

al - y! We were des - p'rate — we were drink - ing — then a -

long came Bi - al - y! So ro man - tic, — we were

fran - tic, — then our prayers were heard up a - bove. It's Bi -

al - y, — hail Bi - al - y! — He's the cul - mi - na-tion, the re - sto - ra-tion, the

Gb6/Db Ab9/Eb Abm9/Db

con - sum - ma-tion, the tit - i - la-tion, e - jac - u - la-tion, he's the cel - e -

Ab9

bra-tion of love! —

Abm9 Db7 Gb6 Cb9 Gb6

ANYTHING YOU CAN DO

from the Stage Production ANNIE GET YOUR GUN

Words and Music by
IRVING BERLIN

Moderately



Chord Diagrams:

- C: x o o
- Dm/F: x x
- Dm7: x x o
- G7sus: x x x
- G7: x x x
- G7: x x x
- C: x o o
- Dm/F: x x
- G7: x x x
- C: x o o
- D7: x x x
- G: x x x
- Cdim: x x x
- G7/F: x x o

Lyrics:

I'm su - pe - ri - or, you're in - fe - ri - or.

I'm the big at - trac - tion, you're the small. _ I'm the ma - jor one,

you're the mi - nor one, I can beat you shoot - in', that's not all. _

Annie: An - y - thing you can do, I can do bet - ter.
Annie: An - y - thing you can buy, I can buy cheap - er.
Annie: An - y - thing you can lick, I can lick fast - er.

I can do an - y - thing bet - ter than you. — *Frank:* No you can't. —
 I can buy an - y - thing cheap - er than you. — *Frank:* Fif - ty cents. —
 I can lick an - y - one fast - er than you. — *Frank:* With your fist. —

— *Annie:* Yes I can. — *Frank:* No you can't. — *Annie:* Yes I can. — *Frank:* No you can't. —
 — *Annie:* For - ty cents. — *Frank:* Thir - ty cents. — *Annie:* Twen - ty cents. — *Frank:* No you can't. —
 — *Annie:* With my feet. — *Frank:* With your feet. — *Annie:* With an axe. — *Frank:* No you can't. —

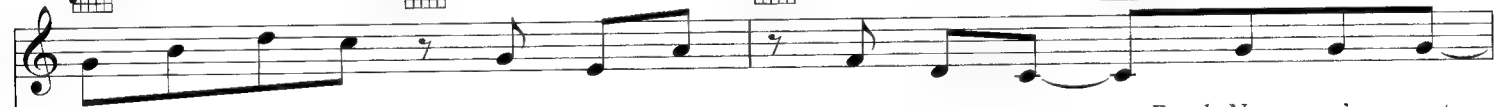
Dm7/G



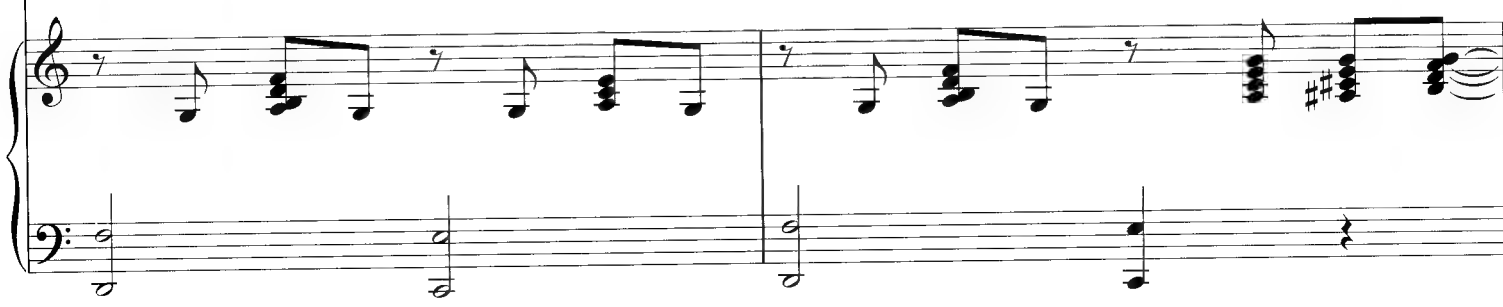
— Annie: Yes I can, — yes I can. —
 — Annie: Yes I can, — yes I can. —
 — Annie: Yes I can, — yes I can. —



An - y - thing you can be, I can be great - er.
 An - y - thing you can dig, I can dig deep - er.
 An - y school where you went I could be mas - ter.



Soon - er or lat - er, I'm great - er than you — Frank: No you're not. —
 I can dig an - y - thing deep - er than you. — Frank: Thir - ty feet. —
 I could be mas - ter much fast - er than you. — Frank: Can you spell. —














— Annie: Yes I am. — Frank: No you're not. — Annie: Yes I am. — Frank: No you're not. —
 — Annie: For - ty feet. — Frank: Fif - ty feet. — Annie: Six - ty feet. — Frank: No you can't. —
 — Annie: No I can't. — Frank: Can you add. — Annie: No I can't. — Frank: Can you teach. —













— Annie: Yes I am, — yes I am. —
 — Annie: Yes I can, — yes I can. —
 — Annie: Yes I can, — yes I can. —



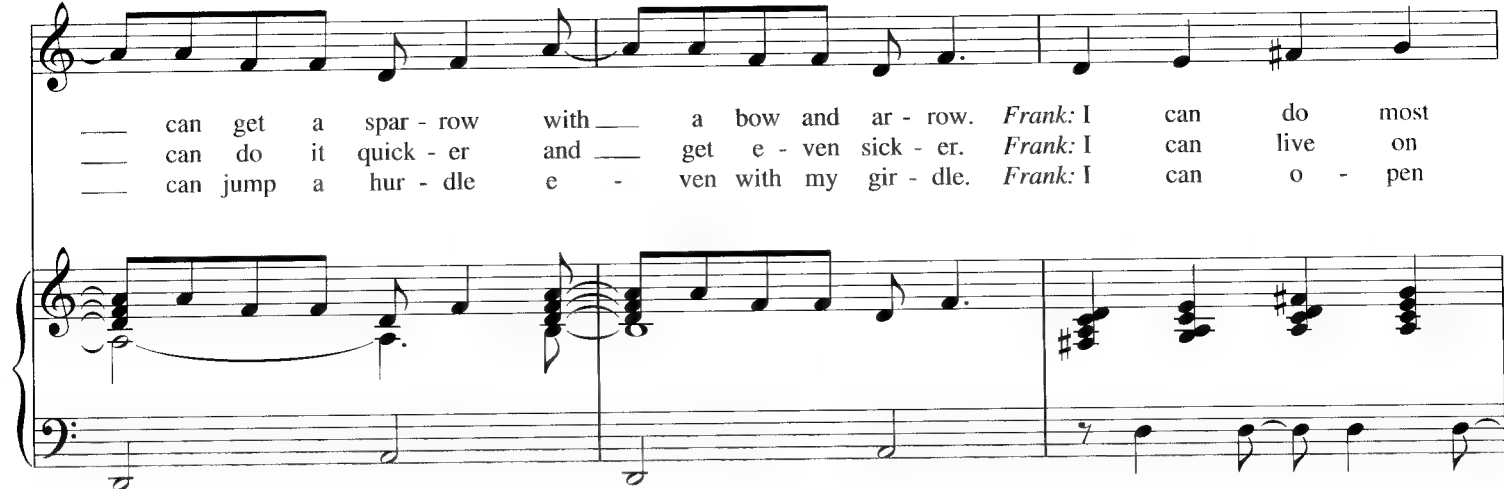






Frank: I can shoot a par - tridge with — a sin - gle car - tridge. Annie: I —
 Frank: I can drink my li - quor fast - er than a flick - er. Annie: I —
 Frank: I could be a rac - er quite — a stee - ple chas - er. Annie: I —



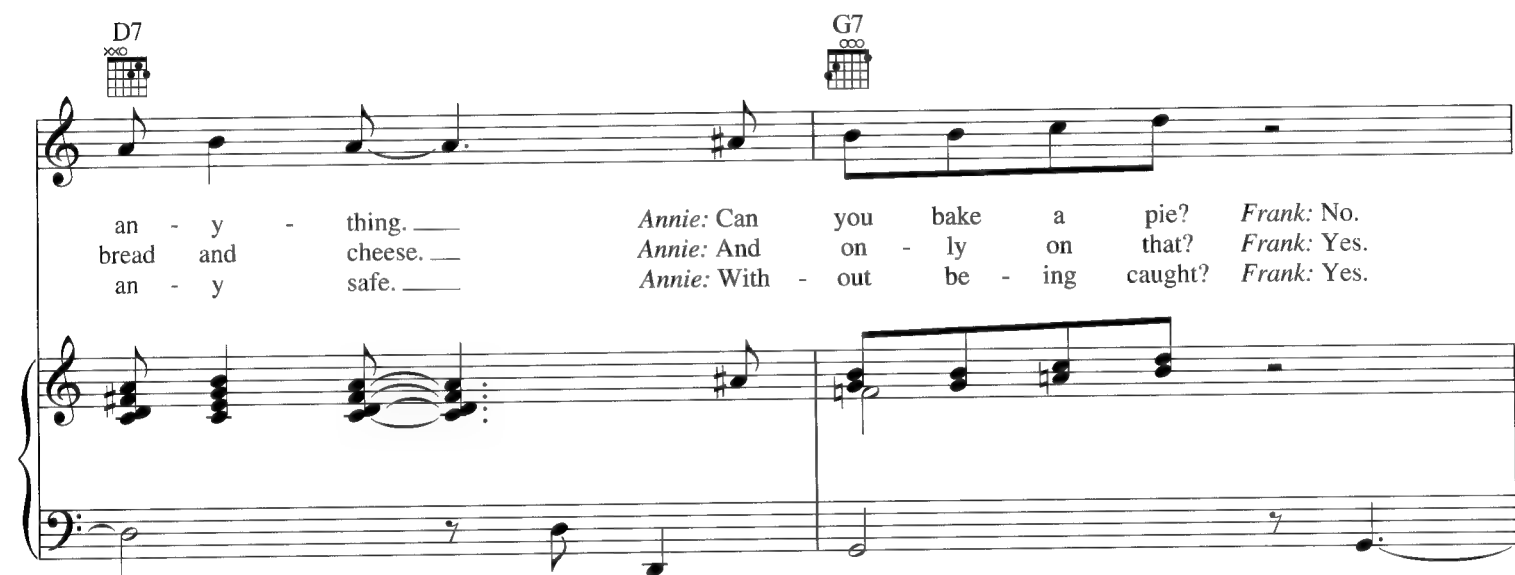






— can get a spar - row with — a bow and ar - row. *Frank:* I can do most
 — can do it quick - er and — get e - ven sick - er. *Frank:* I can live on
 — can jump a hur - dle e - ven with my gir - dle. *Frank:* I can o - pen



an - y - thing. — *Annie:* Can you bake a pie? *Frank:* No.
 bread and cheese. — *Annie:* And on - ly on that? *Frank:* Yes.
 an - y safe. — *Annie:* With - out be - ing caught? *Frank:* Yes.















Annie: Neith - er can I. An - y - thing you can sing I can sing loud - er.
Annie: So can a rat. An - y note you can reach, I can go high - er.
Annie: That's what I thought. An - y note you can hold I can hold long - er.



I can sing an - y - thing loud - er than you. — Frank: No you can't. —
 I can sing an - y - thing high - er than you. — Frank: No you can't. —
 I can hold an - y note long - er than you. — Frank: No you can't. —






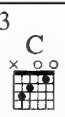









— Annie: Yes I can. — Frank: No you can't. — Annie: Yes I can. — Frank: No you can't. —
 — Annie: Yes I can. — Frank: No you can't. — Annie: Yes I can. — Frank: No you can't. —
 — Annie: Yes I can. — Frank: No you can't. — Annie: Yes I can. — Frank: No you can't. —



— Annie: Yes I can, — yes I can. —
 — Annie: Yes I can, — yes I can. —
 — Annie: Yes I can, — yes I can. —



BALI HA'I

from SOUTH PACIFIC

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderato

F N.C. Eb F G F G

Most peo - ple live on a lone - ly is - land _____

mp

f

8vb

8vb.

F N.C. A G A G A

Lost in the mid - dle of a fog - gy sea. _____

mp

f

8vb

F N.C. Gb Ab Bb Ab Bb

Most peo - ple long for an - oth - er is - land _____

mp

f

8vb

One where they know they would like to be. Ba - li

rit.

8vb

Refrain (slowly)

Ha'i may call you an - y night, An - y day. In your

p-mf

heart you'll hear it call you: "Come a - way, Come a - way." Ba - li

Ha'i will whis - per On the wind of the sea: "Here am

I, ——— Your spe - cial is - land! Come to me, come to me!" Your

own spe - cial hopes, Your own spe - cial dreams

Bloom on the hill - side And shine in the streams. If you

try, You'll find me, Where the sky Meets the sea. "Here am

I, _____ Your spe - cial is - land! Come to me, Come to

me!" Ba - li Ha'i, Ba - li Ha'i, Ba - li

Ha'i! _____ Some day you'll see me,

Float - ing in the sun - shine, My head stick - ing out From a low - fly - ing

F6 Gdim7/F Gdim7/F Dm/F

cloud. _____ You'll hear me call you,

Gdim7/F Dm/F Gb Ab Bb Ab Bb

Sing - ing through the sun - shine, Sweet and clear as can

Db Eb F

be. _____ "Come to me, Here am I, come to

mf *cresc.*

C7 2 F6

me!" _____ Ba - li Ha'i! _____

cresc. *f*

ANOTHER HUNDRED PEOPLE

from *Company*

Music and Lyrics by
STEPHEN SONDHEIM

Allegretto (♩ = 112)

(dolce e leggiero)

Piano introduction in 4/4 time, featuring a melodic line in the right hand and a bass line in the left hand. The melody is composed of eighth and sixteenth notes, creating a light and graceful feel.

Vocal line and piano accompaniment for the first line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "An - oth-er hun-dred peo-ple just got off of the train_ and came up through the ground_ while an -"

Vocal line and piano accompaniment for the second line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "oth-er hun-dred peo-ple just got off of the bus_ and are look - ing a - round_ at an -"

Vocal line and piano accompaniment for the third line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "oth-er hun-dred peo-ple who got off of the plane_ and are look - ing at us_ who got"

off of the train — and the plane and the bus — may - be yes-ter - day. —

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "off of the train — and the plane and the bus — may - be yes-ter - day. —". The piano accompaniment is written on two staves (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

— It's a ci - ty of strang - ers. —

The second system continues the musical score. The vocal line begins with a rest followed by the lyrics "It's a ci - ty of strang - ers. —". The piano accompaniment continues with the same rhythmic pattern, providing harmonic support for the vocal melody.

Some come to work, some — to play. — A ci - ty of strang - ers, —

The third system of the musical score features the vocal line with the lyrics "Some come to work, some — to play. — A ci - ty of strang - ers, —". The piano accompaniment continues to provide a steady accompaniment for the vocal melody.

— Some come to stare, some — to stay. — And

The fourth system concludes the musical score on this page. The vocal line has the lyrics "— Some come to stare, some — to stay. — And". The piano accompaniment continues until the end of the system.

ev - 'ry day _____ the ones who stay _____

(poco cresc.)

can find each oth - er in the crowd - ed streets and the

mp

gliss.

guard - ed parks, _____ By the rust - y foun - tains and the

dust - y trees with the bat - tered barks, _____ And they

walk to - geth - er past the post - ered walls with the crude re - marks.

And they

cresc.

meet at par - ties through the friends of friends who they nev - er know.

mf

Will you pick me up or do I meet you there or shall we

let it go? Did you get my mes - sage 'cause I

looked in vain? Can we see each oth-er Tues-day if it does-n't rain? — Look, I'll

call you in the morn-ing or my ser-vice will ex-plain.

poco cresc.

(dim.)

And an -

oth-er hun-dred peo-ple just got off of the train.

p

dim. poco a poco

molto rit.

pp

BEAUTY AND THE BEAST

from Walt Disney's BEAUTY AND THE BEAST: THE BROADWAY MUSICAL

Lyrics by HOWARD ASHMAN

Music by ALAN MENKEN

Lyrically

D(add9)



Dsus



D(add9)



Dsus



D(add9)



Dsus



8va

D(add9)



Dsus



D(add9)



8va

Mrs. Potts: Tale as old as

A7sus



G/A



A7



D(add9)



D



Em7/A



A7








time,

true as it can be.


D(add9)  2fr F#m 



Bare - ly e - ven friends, then some - bod - y




G(add9)  G/A  A7sus  A7  D(add9)  2fr







bends un - ex - pect - ed - ly. Just a lit - tle



A7sus  G/A  A7  D(add9)  2fr D  Am7  D7 


change. Small, to say the least. Both a lit - tle



G(add9)  Gmaj7  F#m7  Em7  G/A  A7 

scared, nei - ther one pre pared, Beau - ty and the

rall.



D A7sus D(add9) 2fr

Beast.

a tempo, tenderly

A7sus F#m G(add9)

Ev - er just the same. Ev - er a sur -

F#m G(add9) F#m7

prise. Ev - er as be - fore, ev - er just as

Bm Bm7 2fr C D E

sure as the sun will rise. Tale as old as

mf

B7sus 4fr B7 E D7sus 4fr

time, tune as old as song.

E G#m

Bit - ter - sweet and strange, find - ing you can

A B7sus 4fr B7 E(add9)

change, learn - ing you were wrong. Cer - tain as the

dim.

B7sus 4fr B7 E(add9) E Bm7 2fr E7

sun ris - ing in the East, tale as old as

time, song as old as rhyme, Beau - ty and the

Beast. Tale as old as time, song as old as

mp *dim.* *p* *rall.*

rhyme, Beau - ty and the Beast.

a tempo *8va* *loco*

molto rall. *8va* *8vb*

BEFORE THE PARADE PASSES BY

from HELLO, DOLLY!

Music and Lyric by
JERRY HERMAN

With spirit

mf

6/8

The piano introduction is in 6/8 time, marked *mf*. It consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, including a key signature change from one flat to two flats. The left hand provides a harmonic accompaniment with eighth notes and chords.

Refrain

Cmaj7 **C6**

Be - fore The Pa -rade Pass - es a - By, I'm gon - na
crowd up a - head, Lis - ten and

mp - mf

The first system of the refrain is in 6/8 time. It features a vocal melody line with lyrics and a piano accompaniment. Chord symbols **Cmaj7** and **C6** are placed above the first and fourth measures respectively. The piano part includes a *mp - mf* dynamic marking.

Cmaj7 **Cdim** **Dm7** **G7** **Dm**

go hear and that taste Sat - ur - day's high life; Be - fore The Pa -rade
Look at that crowd

The second system continues the refrain. It includes chord symbols **Cmaj7**, **Cdim**, **Dm7**, **G7**, and **Dm** above the vocal line. The piano accompaniment continues with various chords and melodic fragments.

Dm7 **Dm** **Dm(+5)** **G7**

Pass - es a - By, I'm gon - na get some life back in - to
up a - head, Par - don me if my old spir - it is

The third system concludes the refrain. It features chord symbols **Dm7**, **Dm**, **Dm(+5)**, and **G7** above the vocal line. The piano accompaniment provides a final harmonic support for the lyrics.

my show - life. ing. I'm read-y to move out in front, there,

o - ver there,

Cmaj7 **C6**

I've had e - nough of just me pass - ing by life; With the the

Seem to be tell - ing me where I'm go - ing; When the

Gm7 **C7** **F** **Fm**

rest whis - of them, And the best of them, I can hold my

bles blow And the cym - bals crash. And the spar - klers

C **C+** **C6**

head light up the high. sky. For I've got a goal a - gain, I've got a

I'm gon - na raise the roof, I'm gon - na

Em **Am** **D7** **Cdim** **C6**

Cdim **C6** **D7**

drive a - gain, I'm gon - na feel my heart com - in' a - live a - gain,
 car - ry on, Gim - me an old trom - bone, gim - me an old ba - ton,

Dm **G7**

Be - fore The Pa - rade Pass - es

1 **C** **C#dim** **G7**

By. 2. Look at the

2 **C** **G7** **C**

By.

BEING ALIVE

from COMPANY

Music and Lyrics by
STEPHEN SONDHEIM

Moderato (♩=112)

p

ROBERT:

Some - one to hold you too close,
Some - one to need you too much,

deep,
well,

Some - one to sit in your chair,
Some - one to pull you up short,

To ru - in your
to put you through

sleep, to make you a - ware Of be - ing a - live,
hell, and give you sup - port Is be - ing a - live,

loco

8vb

* Add notes in parentheses 2nd time only.

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Be - ing a - live.

2nd time
cresc. poco a poco

live, Be - ing a - live.

(*cresc. poco a poco*)

Some - one you have to let in,

sub. p

Some - one whose feel - ings you spare, Some - one who, like it or

not, Will want you to share A lit - tle a lot, is be - ing a -

loco

8vb...

live, Be - ing a - live.

Some - one to crowd you with love,

Some - one to force you to care, Some - one to make you come

through, Who'll al - ways be there, as fright - ened as you of be - ing a -

loco

8vb

live, Be - ing a -

live, Be - ing a -

live, Be - ing a -

cresc. sempre

live.

ff

(♩ = 112)

p

Some - bod - y hold me too close,
Some - bod - y need me too much,

Some - bod - y hurt me too
Some - bod - y know me too

deep,
well;

Some - bod - y sit in my chair And ru - in my
Some - bod - y pull me up short And put me through

* Add notes in parentheses 2nd time only.

sleep and make me a - ware Of be - ing a - live,
 hell and give me sup - port For be - ing a - live,

Be - ing a - live.
 Make me a -

2nd time
cresc. poco a poco

live, Make me a -

live. Make me con -

fused, _____ Mock me with praise, _____

Let me be used, _____ Var - y my

days. _____ But a - lone _____

is a - lone, _____ Not a -

live.

cresc.

This system contains the first two measures of the piece. The vocal line begins with a whole note on G4, followed by a half note on A4. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with a crescendo marking in the second measure.

Some - bod - y crowd me with love,

f

The second system covers measures three to five. The vocal line continues with a quarter note on B4, a quarter note on C5, and a half note on D5. The piano accompaniment maintains its rhythmic pattern, with a forte marking in measure four.

Some - bod - y force me to care. Some - bod - y let me come

This system contains measures six to eight. The vocal line has a quarter note on E5, a half note on F5, and a quarter note on G5. The piano accompaniment continues with its characteristic eighth-note accompaniment.

through, I'll al - ways be there as fright - ened as you, To help us sur -

The final system covers measures nine to eleven. The vocal line concludes with a quarter note on A5, a half note on B5, and a quarter note on C6. The piano accompaniment continues until the end of the piece.

vive _____

Be - ing a - live, _____

Be - ing a - live, _____

Be - ing a - _____

live. _____

BRING HIM HOME

from LES MISÉRABLES

Music by CLAUDE-MICHEL SCHÖNBERG
Lyrics by ALAIN BOUBLIL
and HERBERT KRETZMER

Andante

The piano introduction is in 4/4 time, marked Andante. It features a treble and bass staff. The treble staff has a key signature of two sharps (F# and C#) and a 4/4 time signature. The bass staff has a key signature of two sharps (F# and C#) and a 4/4 time signature. The music consists of a series of chords and single notes, with a piano (p) dynamic marking in the bass staff.

L.H. over R.H.

VALJEAN:

Valjean's vocal entry is in 4/4 time, marked Andante. It features a treble staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The music consists of a series of notes, with a piano (p) dynamic marking in the bass staff.

God on high, _____ hear my prayer. _____

The piano accompaniment for Valjean's first line is in 4/4 time, marked Andante. It features a treble and bass staff. The treble staff has a key signature of two sharps (F# and C#) and a 4/4 time signature. The bass staff has a key signature of two sharps (F# and C#) and a 4/4 time signature. The music consists of a series of chords and single notes, with a piano (p) dynamic marking in the bass staff.

In my need _____ You have al-ways been there. _

The piano accompaniment for Valjean's second line is in 4/4 time, marked Andante. It features a treble and bass staff. The treble staff has a key signature of two sharps (F# and C#) and a 4/4 time signature. The bass staff has a key signature of two sharps (F# and C#) and a 4/4 time signature. The music consists of a series of chords and single notes, with a mezzo-piano (mp) dynamic marking in the bass staff.

He is young, _____ he's a - fraid. _____ Let him

rest _____ hea - ven blessed. _____ Bring him

The first system of the musical score. The vocal line is in G major (one sharp) and 4/4 time. It begins with a whole rest, followed by a half note 'hea', a quarter note 'ven', a half note 'blessed.', and a quarter note 'Bring him'. The piano accompaniment consists of a right hand with eighth-note arpeggiated chords and a left hand with a simple bass line.

poco più mosso home, _____ bring him home, _____ bring him *rall.*

The second system of the musical score. The vocal line continues with 'home,', 'bring him', 'home,', and 'bring him'. The tempo marking *poco più mosso* appears at the beginning, and *rall.* appears at the end. The piano accompaniment continues with the same arpeggiated pattern in the right hand.

più mosso home. He's like the son I might have known if God had grant-ed me a

The third system of the musical score. The vocal line begins with 'home.', followed by 'He's like the son I might have known' and 'if God had grant-ed me a'. The tempo marking *più mosso* is present. The piano accompaniment features a more active right hand with eighth-note patterns and a left hand with a steady bass line. A *mf* (mezzo-forte) dynamic marking is placed below the piano part.

son. The sum-mers die one by one. How soon they fly on and

The fourth system of the musical score. The vocal line continues with 'son.', 'The sum-mers die one by one.', 'How soon they fly', and 'on and'. The piano accompaniment maintains the arpeggiated texture in the right hand and a consistent bass line in the left hand.

rit. on. And I am old and will be gone. *rall.* Bring him

dim. *p*

a tempo primo peace, _____ bring him joy. _____ He is

p *sim.*

young, _____ he is on - ly a boy. _ You can

take, _____ you can give. _____ Let him

poco più mosso

be, _____ let him live. _____ If I

die, _____ let me die, _____ let him

rall.

dim.

a tempo

live. _____ Bring him home, _____ bring him

p

rall. molto

home, _____ bring him home. _____

a tempo, rall.

dim. *pp* *dim.*

from HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING

Handclapping Spiritual Feel

By FRANK LOESSER

System 1:

Chords: C, G7, C, G7

Vocal: There is a

Piano: *f* (first two measures), *mf* (last measure)

System 2:

Chords: C, G9, C, G7

Vocal: Broth - er - hood mem - ber - ship Of is Man, free, A be - nev - o - lent Keep a - giv - ing each

Piano: *mp* (first measure)

System 3:

Chords: C, A7+5, A7, D7, G7

Vocal: Broth - er - hood Of Man, A no - ble
broth - er all you can. Oh aren't you

Piano: *mf* (last measure)

tie that binds all in hu - man hearts and minds in to one
proud to be in that fra - ter - ni - ty, the great big

mp *f* *mf*

C **C9** **F** **F#dim** **B7**

1 Broth - er - hood Of Man. Your life - long

mp *mf*

C **F/C** **C** **D7** **G7** **Dm7** **G7**

2 Broth - er - hood Of Man?

mp *mf* *f*

C **Am** **Dm7** **G7** **C** **G7**

Man?

f

C **G7** **C** **Cmaj7**

BRUSH UP YOUR SHAKESPEARE

from KISS ME, KATE


Words and Music by
COLE PORTER

Bowery Waltz

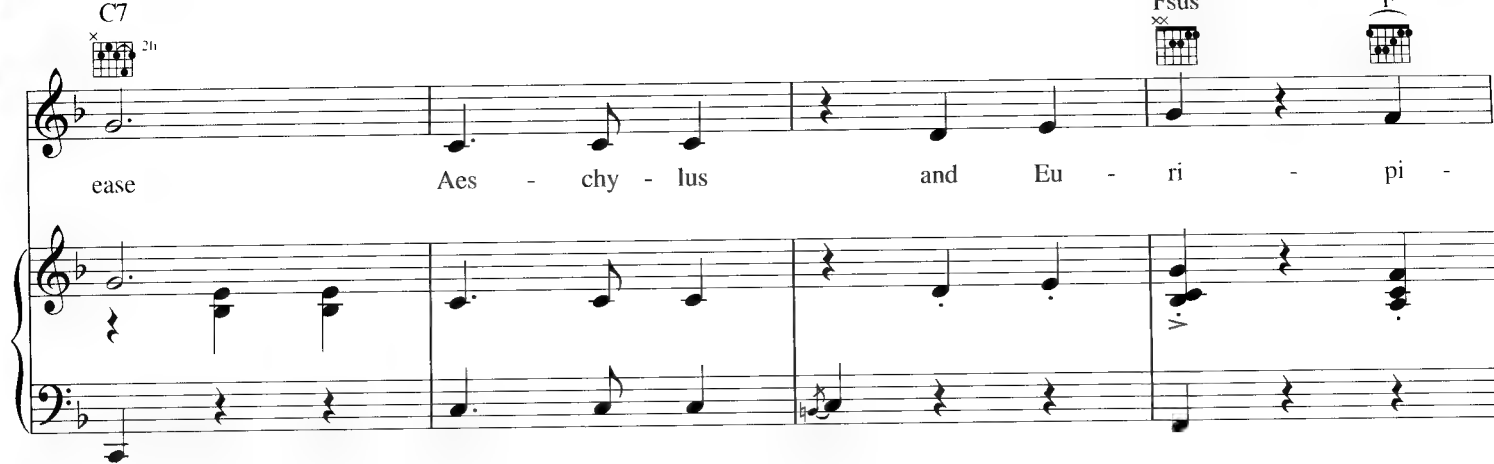
The girls to-day in so-ci-e-

ty Go for clas-si-cal po-et-

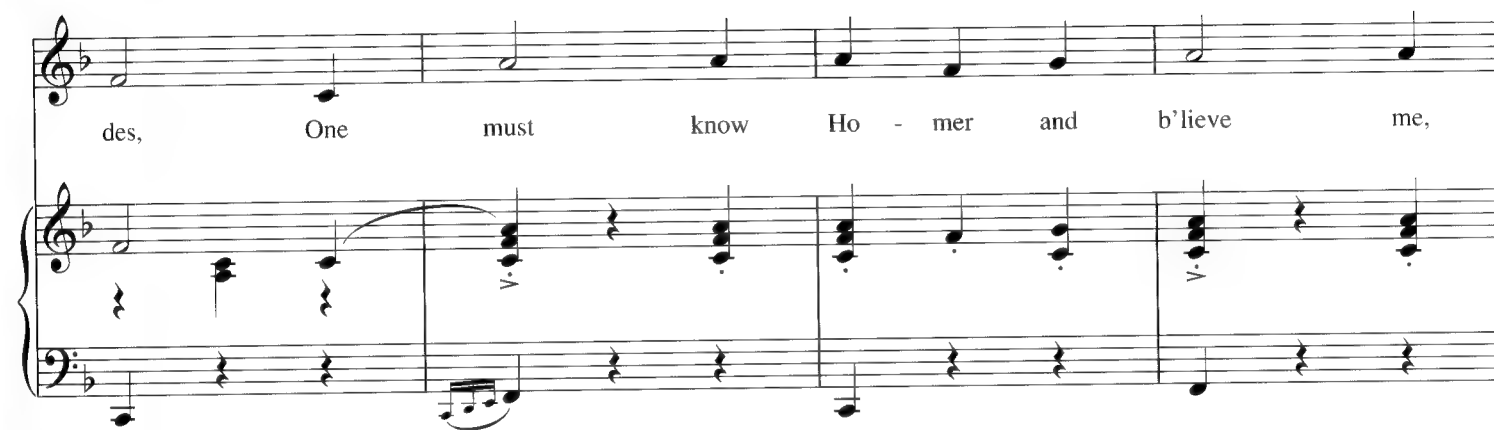
ry, So, to win their hearts, one must quote with


C7  2h

ease Aes - chy - lus and Eu - ri - pi -

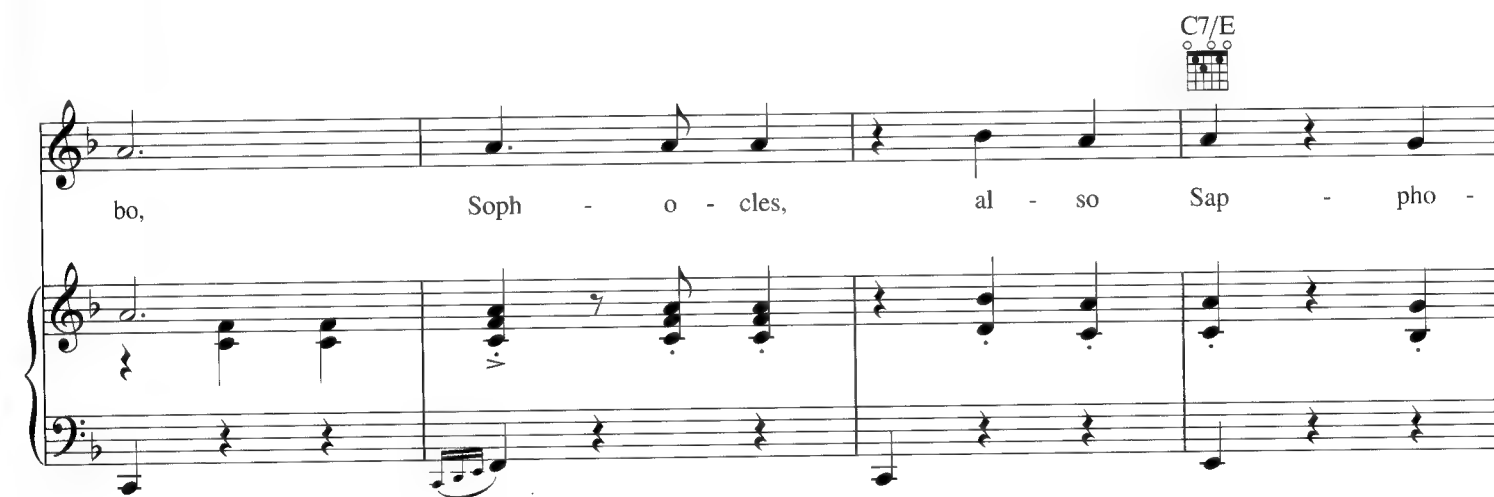






des, One must know Ho - mer and b'lieve me,



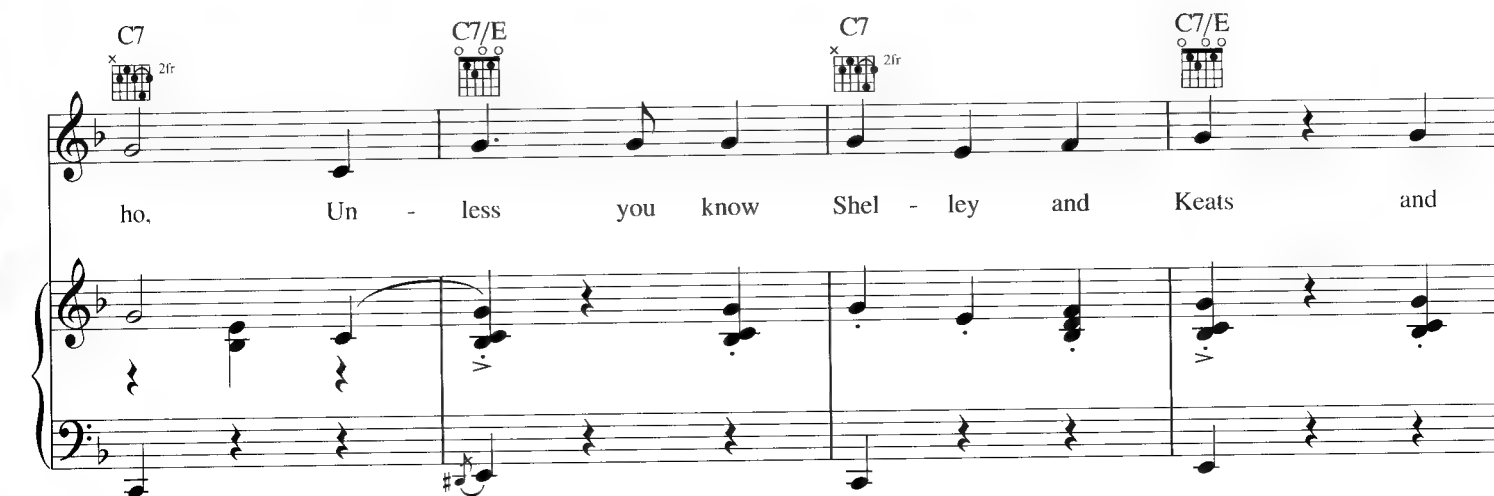
C7/E 

bo, Soph - o - cles, al - so Sap - pho -



C7  2fr C7/E  C7  2fr C7/E 

ho, Un - less you know Shel - ley and Keats and



C7 **2tr**

Pope, Dain - ty deb - bies will call you a

C/E **F** **C/E**

dope. But the po - et of them all

tr

C/G **C/E** **F** **C/E**

Who will start 'em sim - ply rav - in'

tr




sfz

C/G **C/E** **F** **C/E**

Is the po - et peo - ple call





sfz

7

C/G  G7  C7 



The bard of Strat - ford - on - A - von.

f *sf* *8vb*




Refrain F  D7#5  D7  G7 

Brush up your Shake - speare,
 Brush up your Shake - speare,
 Brush up your Shake - speare,

mf

C7  F 

Start quot - ing him now
 Start quot - ing him now
 Start quot - ing him now

Bb  F  G7 

Brush up your Shake - speare And the wom - en
 Brush up your Shake - speare And the wom - en
 Brush up your Shake - speare And the wom - en

you will wow. Just de - claim a few lines from O -
 you will wow. If your goil is a Wash - ing - ton
 you will wow. If you can't be a ham and do

thel - la And they'll think you're a heck - uv - a fel - la,
 Heights dream, Treat the kid to A Mid - sum - mer Night's Dream,
 Ham - let They will not give a damn or a damn - let.

If your blonde won't re - spond when you flat - ter 'er Tell her
 With the wife of the Brit - ish em - bes - si - da Try a
 Just re - cite an oc - ca - sion - al son - net, and your

what To - ny told Cle - o - pa - ter - er. And if still to be
 crack out of Troi - lus and Cres - si - da, If she says she won't
 lap - 'll have Hon - ey up - on it. When your ba - by is

shocked she pre - tends, well, Just re - mind her that All's Well That
 buy it or tike* it, Make her *tike it, what's more, As You
 plead - ing for plea - sure Let her sam - ple your Mea - sure for

F/A C G7/D C7/E F D7#5 D7 G7

Ends Well. Like It. Mea - sure. Brush up your Shake - speare
 Brush up your Shake - speare
 Brush up your Shake - speare

mf *f* *mf*

F C7 1, 2 F C7

And they'll all kow - tow! And they'll all kow - tow! And they'll all kow - tow!

3 F G9 C7 F C7 F

tow!

*Cockney for "take"

CAMELOT

from CAMELOT

Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

Moderato

f

F/C

C

Gm7

C7

F

F6

Fmaj7

F6

F

A law was made a dis - tant moon a - go here _____

F6

Fmaj7

F6

Ju - ly and Au - gust can - not be too

F

Cdim

C7

hot; And there's a le - gal

lim - it to the snow here _____ in

Cdim C7

Cam - e - lot.

F F6 Fmaj7 F6 F F6

The win - ter is for - bid - den till De -

Fmaj7 F6 F Fmaj7 Bb Gb F

mf

cem - ber _____ and ex - its March the

Fmaj7

B \flat G \flat F Cdim

sec - ond on the dot. By

C7 Cdim C7

or - der sum - mer lin - gers through Sep - tem - ber







E7 A

in Cam - e - lot.







mp

A7 D Dmaj7



Cam - e - lot!

Cam - e - lot! { I know it
I know it











sounds gives a bit bi - zarre,
a per - son pause,

but in Cam - e - lot,
but in Cam - e - lot,

mf

Cam - e - lot,
Cam - e - lot,

that's those how are con - di - tions
the le - gal

are.
laws.

The
The

mp

Chords: C9, Cdim, Gm7, Dm6, C, C7

rain may nev - er fall till af - ter sun - down. By
snow may nev - er slush up - on the hill - side. By

Chords: F, F6, Fmaj7, F6, F

eight the morn - ing fog must dis - ap - pear. In
nine P. M. the moon - light must ap - pear.

Chords: Fmaj7, Bb, Gb, F, Cdim

short, there's sim - ply not a more con - gen - ial spot for

Chords: C7, F, A7, Dm7, F7

hap - p'ly - ev - er - af - ter - ing than here in

poco rit. *a tempo*

Cam - e - lot!

accel. *f*

The lot!

mf *f*

rall. e dim. *p* *f*

from JOSEPH AND THE AMAZING TECHNICOLOR® DREAMCOAT

Music by ANDREW LLOYD WEBBER

Lyrics by TIM RICE

Expressively

Fm E Fm E Fm Cb9

Close ev' - ry door to me,

Fm Cb9 Fm Db Bbm Cb9

hide all the world from me. Bar all the win-dows and shut out the light.

Fm Cb9 Fm Cb9 Fm Db

Do what you want with me, hate me and laugh at me. Dark-en my day-time and
I do not mat-ter, I'm on - ly one per-son. Des - troy me com - plete - ly and

Bbm6 Cb5 C7 Ab7 Db Eb Ab

tor - ture my night. If my life were im - port-ant I would ask will I live or die. But
throw me a - way.

Gb7 Fm Db C7 Fm Cb9 Fm
 I know the ans-wers lie far from this world. Close ev' - ry door to me, keep those I

Cb9 Fm Db Bbm C Ab
 love from me. Child - ren of Is - rael are nev - er a - lone. For I know I shall

Db Eb Ab Gb7 Fm Bbm G7 C7 Fm
 find, my_ own peace of mind. For I have been prom-ised a land of my own.

CHORUS
 Fm Cb9 Fm Cb9 Fm
 Close ev' - ry door to me, hide all the world from me. Bar all the

win - dows and shut out the light. la la la la la la la la la la la la

Chords: $D\flat$, $B\flat m$, $C\flat 9$, Fm , $C\flat 9$

la la

Chords: Fm , $C\flat 9$, Fm , $D\flat$, $B\flat m$

la.

Chords: $C7$, $A\flat 7$, $D\flat$, $E\flat$, $A\flat$, $G\flat 7$

JOSEPH
Just give me a num - ber in - stead of a

Chords: Fm , $D\flat$, $C7$, Fm , $C\flat 9$, Fm

name. For - get all a - bout me and let me de - cay.

Chords: C^b9, Fm, D^b, B^bm, C7

Close ev' - ry door to me, hide those I love from me. Child - ren of

Chords: F[#]m, C[#]7, F[#]m, C[#]7, F[#]m

Is - rael are nev - er a - lone. For we know we shall find our

Chords: D, Bm, C[#]7, A7, D

own peace of mind. For we have been pro - mised a land of our own.

Chords: E, A, G7, F[#]m, D, Bm, C[#]7, F[#]m

ELABORATE LIVES

from Walt Disney Theatrical Productions' AIDA

Music by ELTON JOHN
Lyrics by TIM RICE

Moderately, with rubato

The musical score is written for guitar and voice. It begins with a piano introduction in 4/4 time, marked 'Moderately, with rubato'. The key signature has four flats (B-flat major or D-flat minor). The introduction features a descending melodic line in the right hand and a steady bass line in the left hand. Chords are indicated above the staff: Gb5, Ebm, and Cb5(add9).

The vocal entry for RADAMES begins with the lyrics: "We all lead such e-lab-o-rate lives." The melody is in the right hand, with a descending line. The piano accompaniment continues with a steady bass line and chords: Gb/Db, Db, Gb, Cb/Gb, and Gb.

The next vocal line is: "Wild am-bi-tions". The melody continues with a descending line. The piano accompaniment features a steady bass line and chords: Cb, Fb/Cb, Cb, Db, and Gb/Db.

The final vocal line is: "in our sights How an af-fair". The melody continues with a descending line. The piano accompaniment features a steady bass line and chords: Db, Gb, Cb/Gb, and Gb.

of the heart sur-vives

Abm/Cb

Days a - part and hur - ried nights

Seems quite un-be - liev-a-ble to me

With strict rhythm

Db Gb/Db 4fr Db Bb/D

Ebm

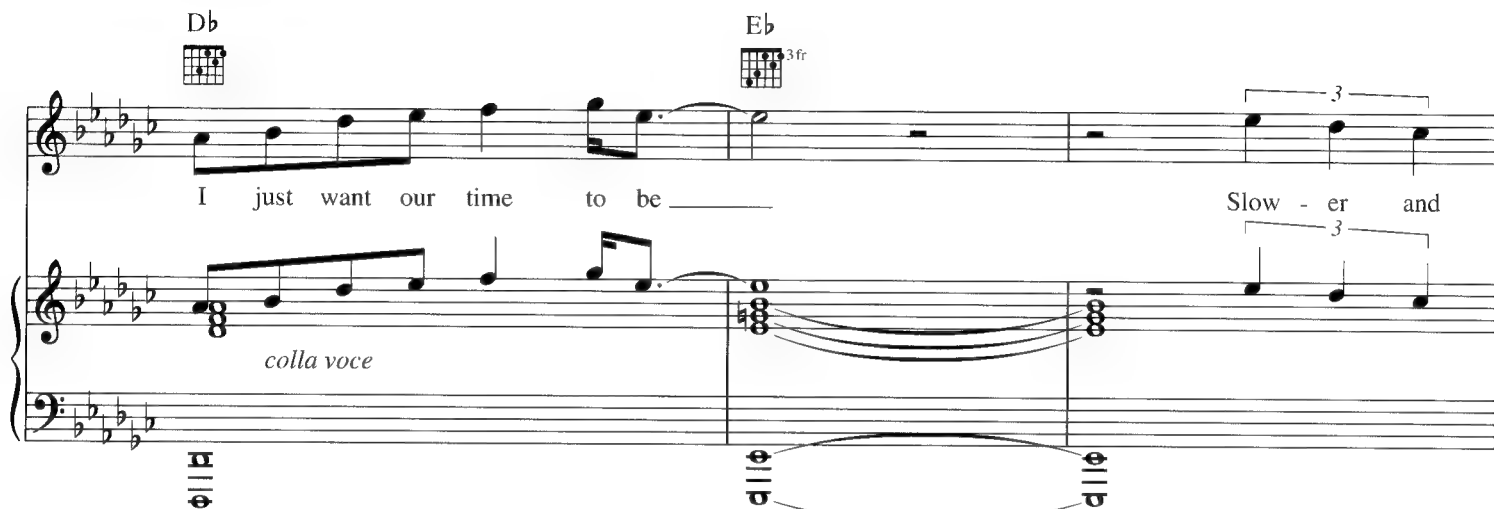
I don't want to live like that Seems quite un-be -

liev - a - ble to me I don't want to love like that

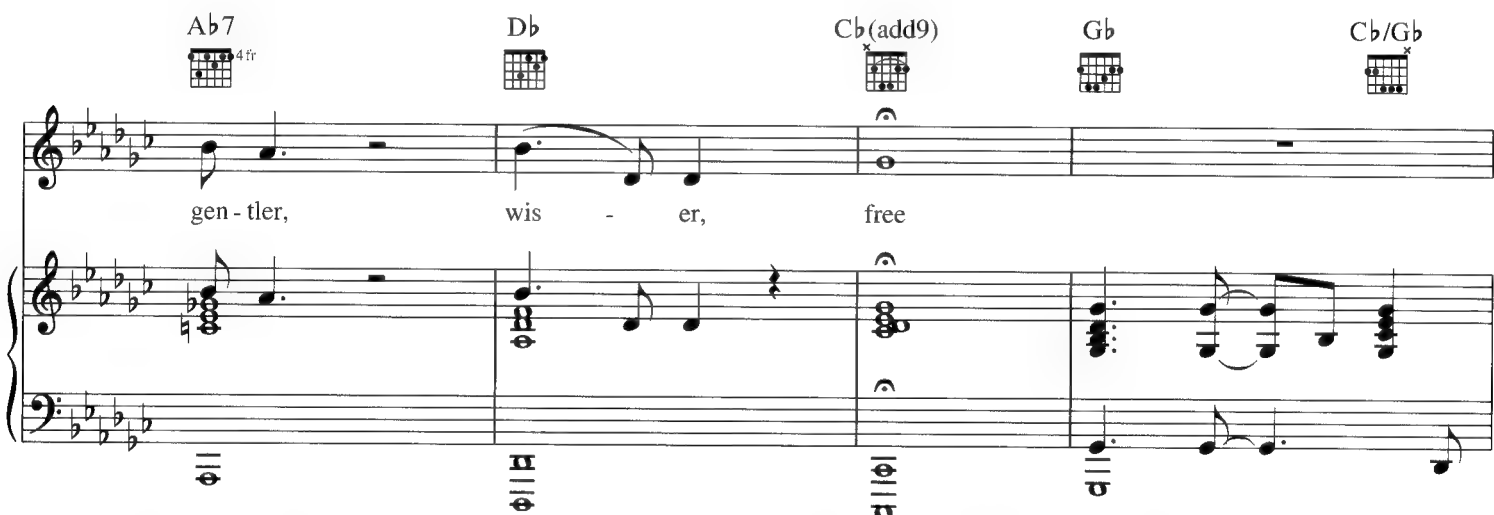


I just want our time to be _____ Slow - er and

colla voce



gen - tler, wis - er, free



We all _____ live _____ in ex - trav - a - gant times_





Play-ing games we can't all win



Un - in - tend - ed



e - mo - tion - al crimes Take some out



take oth - ers in

Db Bb/D

I'm so tired — of all — we're go-ing through I — don't want to

Ebm Bb/D

live like that — I'm so tired of all we're go-ing through —

Cb Db

I don't want to love like that I just want to be with you —

Eb Ab7 Db

Now and for - ev-er, — peace - ful,

Cb/Gb Gb Cb Fb/Cb
 true ——— This may not be the mo-ment
 to tell you face to face But I could wait for -
 ev-er ——— for the per - fect time ——— and place
rall.
 Db7 Cb/Db Gb Cb/Gb Gb Cb Fb/Cb

RADAMES:
 AIDA: We all lead such e - lab - o rate lives ———

Chord diagrams: Cb, Db, Gb/Db 4fr, Db, Gb, Cb/Gb

We don't know whose words are true

Strang - ers, lov - ers, hus - bands,

wives Hard to know who's lov - ing.

who Too man - y choic - es tear us a part

Chord diagrams: Gb, Bb, Ebm, Abm/Cb, Abm/Cb, Db, Gb/Db 4fr, Db, Bb/D 3fr

AIDA:

RADAMES:

I don't want to live like that

Too man-y choic - es

Bb/D

Cb

tear us a - part

I don't want to love like that

Db(add9)

Eb

Ab7

I just want to touch your heart

May this con - fes - sion

colla voce

pp

sempre p

Db5

Cb5(add9)

Gb5/Db

Db5

Gb

RADAMES:

AIDA:

be the start

EVERYTHING'S COMING UP ROSES

from GYPSY

Words by STEPHEN SONDHEIM

Music by JULE STYNE

Briskly

Piano introduction in C major, 4/4 time. The melody is played in the right hand with a brisk tempo. The left hand provides a harmonic accompaniment with chords and single notes. The introduction ends with a final chord in the right hand.

Cdim

Dm7

G7+5

C6

Cm

Chord diagrams for Cdim, Dm7, G7+5, C6, and Cm. Each diagram shows the fretboard with fingerings for the notes.

Things look swell, Things look great, Gon - na

Musical notation for the first vocal line. The melody is in the right hand, and the piano accompaniment is in the left hand. The tempo is marked 'Briskly'.

Dm7

G7

C

B7 + 5(b9)

B7

Em

have the whole world on a plate. Start - ing here,

Musical notation for the second vocal line. The melody is in the right hand, and the piano accompaniment is in the left hand. The tempo is marked 'Briskly'.

C7

Fmaj7

C

Start ing now, hon - ey, Ev' - ry - thing's

Musical notation for the third vocal line. The melody is in the right hand, and the piano accompaniment is in the left hand. The tempo is marked 'Briskly'.

com - ing up ros - es!

Cdim **Dm7** **G7+5** **C6** **Cm**

Clear the decks, Clear the tracks, We got

Dm7 **G7** **C6** **B7+5(b9)** **B7** **Em**

noth - ing to do but re - lax, Blow a kiss,

C7 **Fmaj7** **C** **Em**

Take a bow, hon - ey, Ev' - ry - thing's com - ing

up ros - es! Now's our

in - ning, Stand the world on its ear!

Set it spin - ning,

That 'll be just the be - gin - ning! Cur - tain

up, _____ Light the lights, _____ We got noth - ing to hit _____

_____ but the heights! _____ We'll be swell, _____ We'll be

great! _____ I can tell, _____ Just you wait! _____

_____ That luck - y star I talk a - bout is

cresc.

G7 **C6** **B7 + 5(b9)** **B7** **Em** **C7**

Fmaj7 **Fm6** **Em7** **Am7** **D9**

G7 **C** **G7** **Am7** **Fm** **C**

Detailed description: This is a musical score for guitar, featuring a vocal melody line and a guitar accompaniment. The score is written in standard musical notation with a treble and bass clef. The lyrics are: "up, _____ Light the lights, _____ We got noth - ing to hit _____", "_____ but the heights! _____ We'll be swell, _____ We'll be", "great! _____ I can tell, _____ Just you wait! _____", and "_____ That luck - y star I talk a - bout is". The guitar part includes various chords and techniques, such as triplets, slurs, and a crescendo. Chord diagrams are provided for many of the chords, including G7, C6, B7 + 5(b9), B7, Em, C7, Fmaj7, Fm6, Em7, Am7, D9, G7, C, G7, Am7, Fm, and C. The score is divided into systems, with the vocal line and guitar accompaniment often spanning two staves.

due! Hon - ey, ev' - ry

Em Dm7 G7 Dm7

thing's com - ing up ros - es for me and

G7 Dm7

for you! Things look

1 C B C B C Cdim

ff *mf*

you.

2 C B C B C

ff

THE GIRL THAT I MARRY

from the Stage Production ANNIE GET YOUR GUN

Words and Music by
IRVING BERLIN

Moderate Waltz

Chord progression for the first system:

B \flat B \flat /F Bdim7 F7/C F7 Gm/F

Chord progression for the second system:

F7 E \flat /F F7 B \flat /D Cm7/E \flat

Chord progression for the third system:

F7 B \flat

Chord progression for the fourth system:

B \flat /F Cm7 F7 F7/C

Lyrics:

The girl that I
mar - ry will have to be as soft and as

pink as a nurs - er - y. The

girl I call my own

will wear sat - ins and lac - es and

smell of col - ogne. Her nails will be pol - ished and

in her hair, she'll wear a gar - den - ia. And

I'll be there, 'stead of flit - tin' I'll be

sit - tin' next to her and she'll

purr like a kit - ten. A

Bb Bb/F Bdim F7/C F7 Gm7/F

doll I can car - ry, the girl that I

F7 Eb/F F7 1 Bb/D Cm7/Eb

mar - ry must be.

F7 Bb 2 Bb/D

The be.

Cm7/Eb F7 Bb

from HELLO, DOLLY!

Music and Lyric by
JERRY HERMAN

Medium Strut

Chord diagrams and musical notation for the song "Hello, Dolly!" by Jerry Herman. The piece is in 2/4 time, key of B-flat major, and marked "Medium Strut".

Chord Diagrams:






- C13**: 2fr
- C9#5**
- Cm7**: 3fr
- F9**
- Bb**
- Bdim7**
- Cm7(add11)**: 3fr
- F6**
- Bb**
- Gm**: 3fr
- Bbmaj7/D**: 3fr
- Dbdim7**
- Cm7(add11)**: 3fr
- F7**
- Cm**: 3fr
- Cm(maj7)**: 8fr
- Cm7**: 3fr
- Ab/C**: 3fr

Musical Notation:

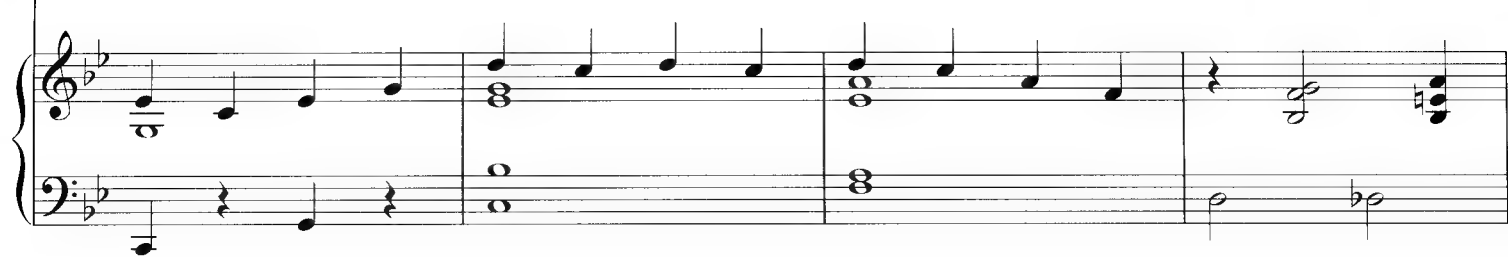
The notation is presented in four systems, each with a vocal line (treble clef) and a piano accompaniment line (bass clef). The piano part includes a "Medium Strut" tempo marking and a "mf" (mezzo-forte) dynamic marking.




Lyrics:

Hel - lo, Dol - ly, well, hel - lo,
Dol - ly, it's so nice to have you back where you be - long.
You're look - ing swell, Dol - ly, we can tell,














Dol - ly, you're still glow - in', you're still crow - in', you're still go - in'









strong. We feel the room sway - in', for the band's







play - in' one of your old fav - 'rite songs from 'way back when.





So, { take her wrap, fel - las. Find her an emp - ty
gol - ly gee, fel - las, find her a va - cant



lap, knee, fel - las. } Dol - ly 'll nev - er go a - way a -

fel - las. }

Chords: Dm, C9, C9#5, Cm7, F9

gain! Hel - go a - way,

Chords: Bb, Bdim7, Cm7, F7, Cm7, F9

Dol - ly 'll nev - er go a - way, Dol - ly 'll nev - er

Chords: C13, C9#5, Cm7, F9, C9, C9#5

go a - way a - gain!

Chords: Cm7, F9, Bb, F7, Bb

HELLO, YOUNG LOVERS

from THE KING AND I

Lyrics by OSCAR HAMMERSTEIN II

Music by RICHARD RODGERS

Molto moderato

8va C

mp

Slowly

C

(8va)

When I think of Tom I think a - bout a night When the

p

legato

G

C

earth smelled of sum - mer, And the sky was streaked with white, And the soft mist of Eng - land was

G

sleep - ing on a hill; I re - mem - ber this _____ And I al - ways

will. There are new lov - ers now on the

mf *mp*

same si - lent hill, Look - ing on the same blue sea. And I

A7/E Eb7b5 D Dm6

know Tom and I are a part of them all, And they're all a part of Tom

A Dm

and me. Hel -

rit. *mf a tempo*

G7 C C6 Cmaj7 C6

C(add9) C Cmaj7 C6

lo, young lov - ers, who - ev - er you are, I

p

Cmaj7 C6 G7/B Fm/C

hope your trou - bles are few All my good

G7/B Eb/Bb 6fr G7/B Dm7 Dm7/G G7

wish - es go with you to - night— I've been in love like

C C(add9) C Cmaj7

you. Be brave, young lov - ers, and fol - low your

mf *p*

star, Be brave and faith - ful and true.

Cling ver - y close to each oth - er to - night— I've been in

love like you. I know how it feels to have

wings on your heels, And to fly down a street in a trance.

First system of musical notation. The vocal line (treble clef) contains the lyrics: "You fly down a street on a chance that you'll meet, And you". The piano accompaniment (grand staff) features a bass line with eighth notes and a treble line with chords and eighth notes. Two guitar chord diagrams are shown above the staff: a C major chord and a C major 7 chord.

Second system of musical notation. The vocal line continues with: "meet — not real - ly by chance. Don't". The piano accompaniment includes a piano (*p*) dynamic marking. Three guitar chord diagrams are shown: Dm7, Dm7/G, and G7.

Third system of musical notation. The vocal line continues with: "cry, young lov - ers, What - ev - er you do, Don't cry be -". The piano accompaniment features a steady bass line. Five guitar chord diagrams are shown: C(add9), C, Cmaj7, C6, and Cmaj7.

Fourth system of musical notation. The vocal line continues with: "cause I'm a - lone. All of my mem - 'ries are". The piano accompaniment includes an accent (>) marking. Four guitar chord diagrams are shown: C6, G7/B, Fm/C, and G7/B.

Chord diagrams: Eb/Bb, G7/B, Dm, G7

hap - py to - night— I've had a love of my

Chord diagrams: C7, F/A, Fm/Ab

own, I've had a love of my

mf

Chord diagrams: C+/G, C6/G, Dm, Eb/G, G7

own, like yours, I've had a love of my

cresc. ed allargando

Chord diagrams: C6, G7, C6

own. Hel - own.

mf a tempo *p* *f*

I AIN'T DOWN YET

from THE UNSINKABLE MOLLY BROWN

By MEREDITH WILLSON

March tempo

Piano introduction in B-flat major, 4/4 time. The melody is in the right hand, starting with a half note B-flat, followed by a quarter note A, a quarter note G, and a half note F. The left hand provides a steady bass line with eighth notes. The piece begins with a forte (f) dynamic.

Vocal and piano accompaniment for the first line of lyrics. The vocal line is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "I'm goan' to learn to read and write, I'm goan' to". The piano accompaniment features a steady bass line with eighth notes and chords in the right hand. Chord symbols above the staff are: Eb, F#dim, Bb7, Edim, and Bb7/F.

Vocal and piano accompaniment for the second line of lyrics. The vocal line is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "see what there is to see, So if you go from". The piano accompaniment features a steady bass line with eighth notes and chords in the right hand. Chord symbols above the staff are: Bb7, Bb7+5, Eb, and G7.

Vocal and piano accompaniment for the third line of lyrics. The vocal line is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "no - where on the road to some - where and you meet an - y - one you'll know it's". The piano accompaniment features a steady bass line with eighth notes and chords in the right hand. Chord symbols above the staff are: Cm, Ebm6/Gb, Bb/F, and F7.

me. You'll see me car - ried shoul - der high,

Bb7/F Bb7 Bb7+5 Eb Eb7

By fa - mous peo - ple I've nev - er met, But till I leave the rear,

Ab B7 Eb/Bb Bb7 Eb

it's from the rear you'll hear, "I Ain't Down Yet."

Edim Bb7/F Edim Bb7/F Edim

Tacet To show that you know, you got to show you know you

Bb7/F Bb7 Eb B7 Eb

know! I'm goan' to Yet."

sfz

from LES MISÉRABLES

Music by CLAUDE-MICHEL SCHÖNBERG
Lyrics by ALAIN BOUBLIL,
JEAN-MARC NATEL and HERBERT KRETZMER

Andante

Chord diagrams and musical notation for the song "I Dreamed a Dream" from Les Misérables.

Chord Diagrams:

- E \flat** : 3fr
- E \flat /D**: 5fr
- Cm**: 3fr
- E \flat /G**: 3fr
- A \flat** : 4tr
- A \flat /B \flat** : 4tr
- E \flat** : 3fr
- E \flat /D**: 5fr
- Cm**: 3fr
- E \flat /B \flat** : 6fr
- A \flat** : 4fr
- A \flat /G**: 3fr
- Fm7**: 3fr
- B \flat** : 3fr
- E \flat** : 3fr
- E \flat /D**: 5fr

Musical Notation:

The score is written for voice and piano. The tempo is marked *Andante*. The key signature is B-flat major (two flats). The time signature is 4/4.

Vocal Line:

Fantine: I dreamed a dream in days gone
by, when hope was high and life worth
liv - ing. I dreamed that love would nev - er





Piano Accompaniment:

The piano accompaniment consists of chords and single notes in the right and left hands, providing harmonic support for the vocal line.











die. I dreamed that God would be for -







giv - ing. Then I was young and un - a -








fraid, and dreams were made and used and









wast - ed. There was no ran - som to be





paid, no song un - sung, no wine un - tast - ed.

But the ti - gers come at night with their voic - es soft as

poco più mosso







thun - der, as they tear your hope a - part,













as they turn your dream to shame.











{ He } slept a sum - mer by my
 { She }





rall. *a tempo*

side.
 { He } filled my days with end - less won - der.
 { She }

{ He } took my child-hood in { his } stride,
 { She } { her } but { he } was gone when au - turn
 { she }

came.
poco accel. e cresc.

And still I dreamed {he'd / she'd} come to me,

mf *più mosso*

that we would live the years to - geth - er. But there are dreams that can - not

be, and there are storms we can - not weath - er.

cresc.

I had a dream my life would

f *appassionato*

Bb Bb/A Gm7 Bb/C C

be so dif - f'rent from this hell I'm

3

F F/E Dm7 F/C

liv - ing, — so dif - f'rent now from what it seemed.

cresc. *ff* *dim.* *poco rall.*

Bb C F F/E

Now life has killed the dream I dreamed.

mp *p a tempo*

Dm7 F/A Bb C9 F

rall.

from the Stage Production ANNIE GET YOUR GUN

Words and Music by
IRVING BERLIN

Light bounce

Chord diagrams: C13, C6/9, Gm7, C13, F6, Eb6, F6, C13, C9#5, F6, Dm7, G, C7, F6, Bb/F, F6.

mf

Tak - ing stock _ of what I have _ and what I

have - n't, _ what do I find? _ The things I've got will

keep me sat - is - fied. _

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked 'Light bounce' and 'mf'. The introduction consists of three measures with chords C13, C6/9, and Gm7. The vocal melody enters in the second measure of the first system. The lyrics are: 'Tak - ing stock _ of what I have _ and what I have - n't, _ what do I find? _ The things I've got will keep me sat - is - fied. _'. The score includes guitar chord diagrams for each system. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments.

Check - ing up ___ on what I have ___ and what I have - n't, ___

Adim7 G7/G A7

what do I find? ___ A health - y bal - ance on the cred - it side. ___

Adim7 C/G A7 Dm7 G7 C7

Moderate jump tempo

Got no dia - mond,

C7b5/Gb F6

poco accel.

got no pearl, ___ still I think ___ I'm a luck - y girl. ___ I got the

C7b5/Gb F6 C7b5/Gb F6 Fmaj7 F7

102

Bb6/9 F/A Gm7 F6 Bbmaj9 F(add9)/A

sun in the morn - ing and the moon at night.

Gm7 F6 C7b5/Gb F6 C7b5/Gb F6

Got no man - sion, got no yacht, _

C7b5/Gb F6 Fmaj7 F7 Bb6/9 F/A

still I'm hap - py with what I've got. _ I got the sun in the morn - ing and the

Gm7 F6 Bbmaj9 F(add9)/A Gm7 F6

moon at night.

Sun - shine _____ gives me a love - ly day.

_____ Moon - light _____ gives me the Milk -

- y Way. _____ Got no check - books,

got no banks, _____ still I'd like _____ to ex -

press my thanks. — I got the sun in the morn - ing and the

Fmaj7 F7 Bb7/9 F/A

moon at night. —

Gm7 F6 Bbmaj9 F(add9)/A

— And with the sun in the morn - ing and the moon in the eve - ning, I'm —

Gm7 F6 F7 Bb6/9 F/A Abdim7 Gm7

all right. —

C7b9 F6 1 C13 2 Gb7#9 F6/9

I'VE NEVER BEEN IN LOVE BEFORE

from GUYS AND DOLLS

By FRANK LOESS

Slowly

Piano introduction in B-flat major, 4/4 time. The melody is in the right hand, starting with a half note B-flat, followed by quarter notes D-flat, F, and G. The left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *mp* and *f*.

First line of the song. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. Chords are indicated above the staff: F7, Bb, Gm, Cm7, F7, F7+5, and Bbmaj7. The lyrics are: "I've Nev - er er Been In Love Be - fore Now I". Dynamics include *mp* and *mf*.

Second line of the song. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. Chords are indicated above the staff: Dm7/G, G7, Cm, and F7. The lyrics are: "all thought at my once heart it's you safe It's you thought for - ev knew - er the".

Third line of the song. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. Chords are indicated above the staff: Bb, Db9, Gb, B9-5, F7, Bb, Bbmaj7, Bb9, Bb7-5, and Bb7+5. The lyrics are: "more. I've score. But this is". The piece ends with a double bar line and a repeat sign.

Bbmaj7 **Cm7** **F7** **Bbmaj7** **Cm7**

wine that's all too strange and strong I'm full of fool - ish

Gm **C7** **A7** **D** **A7** **F7** **F7-5**

song and out my song must pour So please for -

Bb **Gm** **Cm7** **F7** **F7+5** **Bbmaj7** **Dm7/G** **G7**

give this help - less haze I'm in I've real - ly nev - er

Cm **Cm7** **F7-9** **Bb** **Eb** **Gbdim** **Bb**

been in love be - fore.

from MAME

Music and Lyric by
JERRY HERMAN

Slow (Ad lib)

Abmaj7

Abdim

Where's that boy with the
Where's that girl with the

Ebmaj7

Fm7

Bb7sus

Bb7-9

Ebmaj7

bu - gle?
prom - ise?
The My girl lit - tle love who was al - ways my big ro - mance; be;

Gm9

C7-9

Fmaj7

F6

Gm7

C7sus

C7-9

F6

Where's that boy with the bu - gle? And why did I ev - er buy him those damn long pants?
Where's that girl with the prom - ise? And why do I feel the some - one to blame is me?

Slowly in tempo

Guitar Tacet

F6

Fmaj7

F7

Am7

Did {he/she} need a strong-er hand? Did {he/she} need a light-er touch?

Was I soft or was I tough? Did I give e - nough? Did I give too much?

Cm6

D7-9

Gm

Gm7

Bbm6

At the mo - ment that {he/she} need - ed me, Did I ev - er turn a -

Am7

Fdim

Gm7

G9

way? Would I be there when {he/she} called, If {He/She} Walked In - to My

C7sus

C7-9

Fmaj9

C7

Guitar Tacet

F6

Life to - day. Were his days a lit - tle dull? Did she mind the lone - ly nights?

Fmaj7

F7

Am7

D7

G9

G9+5

Were his nights a lit - tle wild? Did I o - ver - state my Did she count the emp - ty days? Was I si - lent, was I

plan? cold? Did I stress the man? And for - get the child.
 Was I quick to scold? Was I slow to praise?

And there must have been a mil - lion things, That my heart for - got to say.

Would I think of one or two, — If {He/She} Walked In - to My Life — to - day.

Guitar Tacet

Should I blame the times I pam - pered {him/her}, Or blame the times I bossed {him/her};

What a shame I nev - er real - ly found the {boy/girl}, Be - fore I lost {him/her}.

Were the years a lit - tle fast. Was ^{his} world a lit - tle free?

Was there too much of a crowd? All too lush and loud and not e-nough of me.

Though I'll ask my-self my whole life long, What went wrong a - long the way;

Would I make the same mis - takes If ^{He} Walked In - to My Life to - day? If that _{She}

^{boy} with the ^{bu - gle} walked in - to my life to - day. _{girl} ^{prom - ise}

rall.

IF I CAN'T LOVE HER

from Walt Disney's BEAUTY AND THE BEAST: THE BROADWAY MUSICAL

Music by ALAN MENKEN

Lyrics by TIM RICE

Freely

Chord Diagrams:

- C:
- Am:
- F:
- C/G:
- G7:
- Eb:

Lyrics:

Beast: And in my twist-ed face _____

there's not the slight-est trace _____ of an-y-thing that e-ven

hints of kind-ness. And from my tor-tured shape, _____

Dynamics: *pp*, *mp*

no com - fort, no es - cape. — I see, but deep with - in is

With more motion

ut - ter blind - ness. Hope - less, — as my

dream dies. — As the time flies, — love a

lost il - lu - sion. Help - less, — un - for -

giv - en. Cold and driv - en to this

Moderately

sad con - clu - sion. No beau - ty could

rit. *dim.* *mp tenderly*

move me, no good - ness im - prove me.

No pow - er on Earth, if I can't love

her. No pas - sion could reach me,

3

no les - son could teach me how I could have

3

poco cresc.

loved her and make her love me too. If I

3

dim.

Agitated

can't love her, then who?

rit.

mf

Am Dm/A G Em Am

Long a - go, I should have seen

sim.

Am Dm/A G Em Am

all the things I could have been.

sfz *sim.*

v *φ* || *φ* || *φ* ||

Bb F/A Bb C/Bb Gm7 3fr

Care - less and un - think - ing, I moved

sfz *sim.*

v *φ* || *φ* || *φ* ||

Asus A

on - ward!

f *rall.*

ff a tempo

D/A G6/9 D/F#

Em/G F#m/A G/B A/C# D Em7sus

No pain could be

rall. f a tempo

D/F# Gmaj7 G6 D/A G/B A/C# D A/C#

deep - er. No life could be cheap - er.

Chord diagrams:

set me free. But it's not to

mf moving ahead

be. If I can't love her, _____

let the world be done with me. _____

rall. e cresc. *ff* *a tempo* broadening

F

IF I LOVED YOU

from CAROUSEL

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Allegretto moderato

N.C.

mp



When I worked in the mill,
Kind-a scraw - ny and pale,

Weav-in' at the loom, I'd gaze ab - sent -
Pick-in' at my food And love - sick like

p

Db




mind - ed at the roof
an - y oth - er guy


And half the time the shut - tle 'd
I'd throw a - way my sweat - er and





tan - gle in the threads, And the warp 'd get mixed with the woof
dress up like a dude in a dick - ey and a col - lar and a tie

A



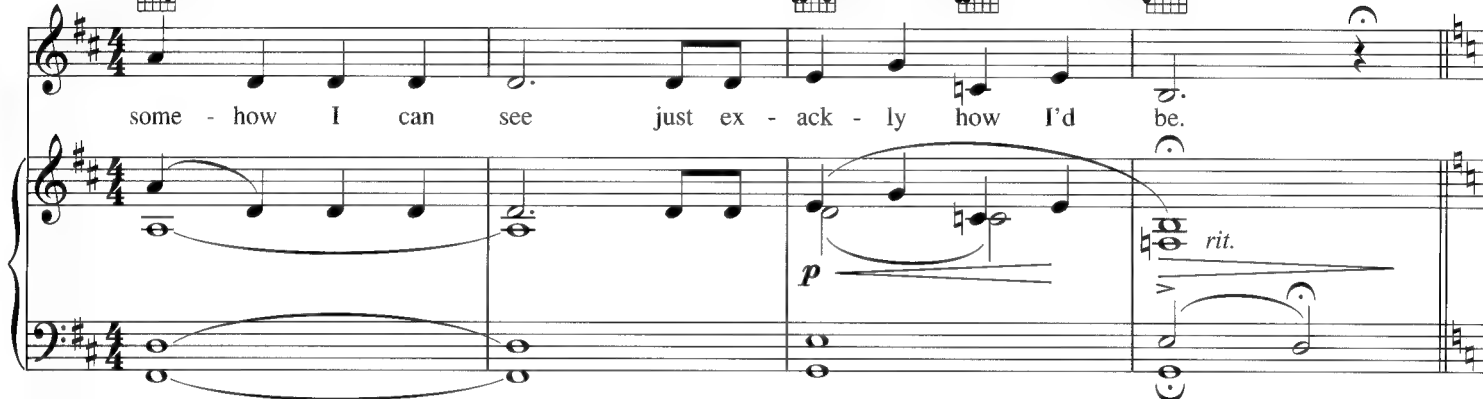
If I loved you! Oh,
If I loved you! Oh,



D/F#  **C(add9)/G**  **C/G**  **G7** 

some - how I can see just ex - ack - ly how I'd be.

p *rit.*







Refrain (with great warmth and slowly)

C  **Cdim7**  **C/E**  **E+** 

If I loved you, Time and a - gain I would try to say

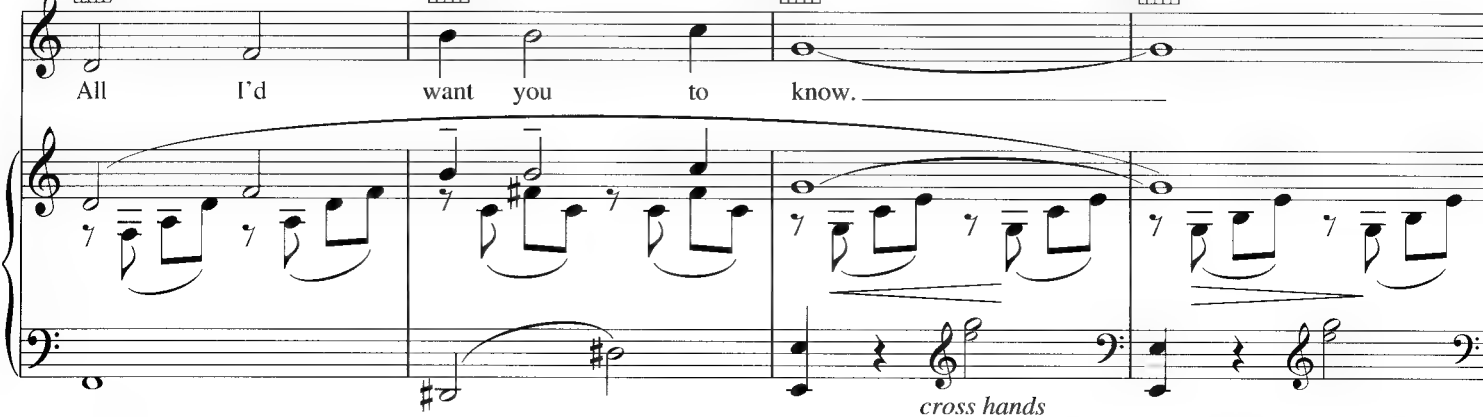
mf



Dm/F  **D#dim7**  **C/E**  **Em** 

All I'd want you to know.

cross hands



If I loved you, Words — would-n't come — in an

eas - y way, 'Round in cir - cles I'd go.

— Long - in' to tell you, but a - fraid and

shy, I'd let my gold - en chanc - es pass me

by! Soon you'd leave me, off ³you would go in the

mist of day, Nev - er, nev - er to know

How I loved you, If I

mf molto espr. *f* *rit.*

1 C Dm7/G G7 2 C

loved you. loved you.

a tempo *Red.* *L.H.* *

THE IMPOSSIBLE DREAM

(The Quest)
from MAN OF LA MANCHA

Lyric by JOE DARION
Music by MITCH LEIGH

Tempo di Bolero

f

A♭maj9

1. To dream the im - pos - si - ble dream, to
(2. To) right the un - right - a - ble wrong, to

mf

D♭maj9

fight the un - beat - a - ble foe, To
love pure and chaste from a - far, To

Cm

Cm7

D♭6

bear with un - bear - a - ble sor - row, to
try when your arms are too wea - ry, to


Bbm Eb7

run _____ where the brave dare not go. _____ 2. To



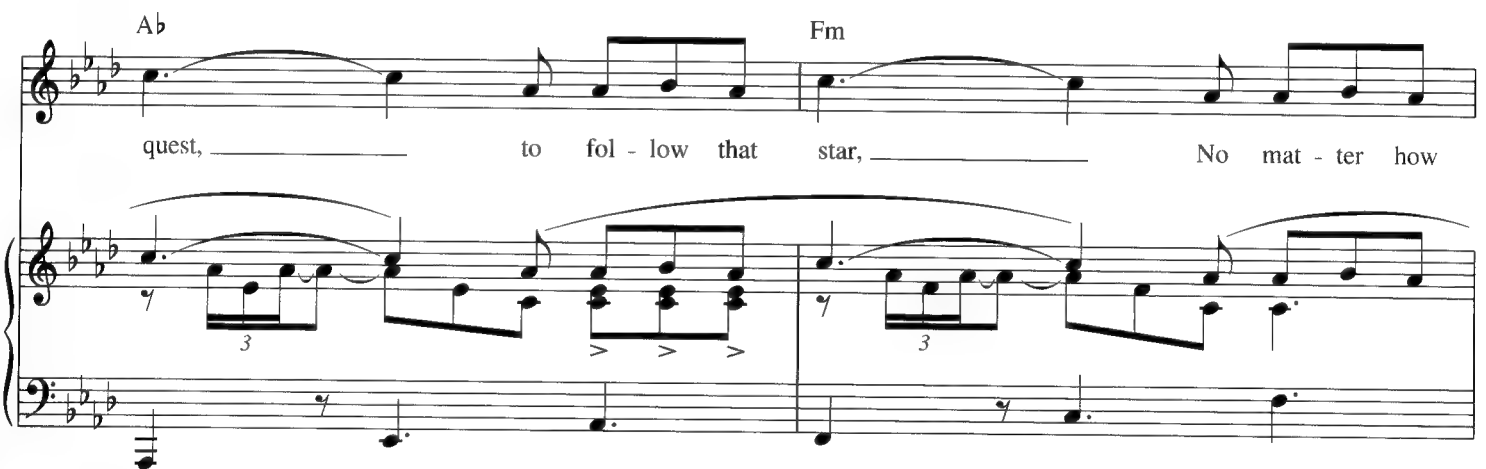
2 Bbm Eb7 Bbm7

reach _____ the un - reach - a - ble star! This is my



Ab Fm

quest, _____ to fol - low that star, _____ No mat - ter how



Cm Db6

hope less, _____ no mat - ter how far; _____ To fight for the



right _____ with - out ques - tion or pause. _____ To be will - ing to

Fm *E* *E+*

march in - to hell for a heav - en - ly cause! And I

Ab/Eb *Ab+5/E* *Fm* *Gb*

know, _____ if I'll on - ly be true _____ To this glo - ri - ous

Bbm *Gb*

quest, _____ that my heart _____ will lie peace - ful and

C *Db6*

calm, — When I'm laid to my rest, And the world — will be bet-ter for

this; — That one man, — scorned and cov-ered with

scars, — Still — strove — with his last ounce of cour-age, — To

reach — the un-reach-a-ble stars. —

from HAIRSPRAY

Music by MARC SHAIMAN
Lyrics by MARC SHAIMAN and SCOTT WITTMAN

'60s rhythm ballad

A F#⁺ F#7 B C#m/E E7
 f mf 8vb

A Dm A E
 f

A C#⁺
 They say it's a man's world. Well, that can - not be de - nied.
 A king ain't a king with - out the pow'r be - hind the throne.
 Just like Frank-ie Av - a - lon has his fav - 'rite Mouse-ke - teer,

mp

D B7
 But what good's a man's world with - out a wom - an by his side?
 A prince is a pau - per, babe, with - out a chick to call his own.
 I dream of a lov - er, babe, to say the things I long to hear.

3

And so I will wait un - til that mo - ment _____ you de -
 So please, dar - ling, choose me. _____ I don't wan - na _____ rule a -
 So come clos - er, ba - by, _____ oh, and whis - per _____ in my

cide _____ that I'm your man and you're my girl, _____ that
 lone. _____ Tell me I'm your king and you're my queen, _____ that
 ear _____ that you're my girl and I'm your boy, _____ that

mf

I'm the sea and you're the pearl. _____ It takes two, _____ ba - by, _____ it _____ takes
 no one else can come be - tween. _____ It takes two, _____ ba - by, _____ it _____ takes
 you're my pride and I'm your joy, _____ that

mf

two. _____ two. _____

Pesante

D7 A7

Lan - ce - lot had Guin-e - vere. Miss - us Claus had old Saint Nick. .

D7 A7

Ro - me - o had Ju - li - et, _____ and Liz, well, she has her Dick. _ They

D7 A F#m

say it takes two to tan - go, but that tan - go's _ child's _ play. _ So

D.S. al Coda

B7 A9/C# Bm7(b5)/D B7/D# E9 F#m7 Gm6 E9/G#

take me to the dance floor, _ and we'll twist the night a - way. _____

ff

CODA

A D A D

I'm the sand and you're the tide. — I'll be the groom if you'll be my bride. — It takes

A E E7 C#m/E Bm/A A F#m

two, — ba - by, it — takes two, — It takes

B9 E7

two, — ba - by, It — takes

A Dm A

two, —

THE JOINT IS JUMPIN'

from AIN'T MISBEHAVIN'

Words by ANDY RAZAF and J.C. JOHNSON
Music by THOMAS "FATS" WALLER

Tempo di-sturb de neighbors

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of a piano introduction, a vocal melody with lyrics, and a piano accompaniment. The piano introduction features a strong bass line and a melodic line in the right hand. The vocal melody is written in a single staff, and the piano accompaniment is written in two staves (treble and bass clef). The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *mf* (mezzo-forte). Chord diagrams are provided for the piano accompaniment, showing the fingerings for each chord. The lyrics are written below the vocal melody.

Chord Diagrams:

- Bb:
- Eb:
- Bb:
- F7:
- Bb:
- F7:
- Bb:
- Eb:
- Bb:
- F7:
- Bb:
- D:
- A7:
- D:
- A7:
- D:
- A7:
- D:
- Bbm:

Lyrics:

They have a new ex - pres - sion a - long old Har - lem way — that

tells you when a par - ty is ten times more — than gay. — To

say that things are jump - in' leaves not a sin - gle doubt — that

F C7 F F#dim Gm7 C7 F7

ev - 'ry - thing is in full swing_ when you hear some - bod - y shout: (*Here 'tis*)

Bb Bdim Cm7 F7 Bb Bdim Cm7 F7

This joint is jump - in', it's real - ly jump - in'.
 This joint is jump - in', it's real - ly jump - in'.

Bb Bb7 Eb Edim Bb F7 Bb

Come in cats_ an' check_ your hats, I mean_ this joint_ is jump - in'.
 Ev - 'ry Mose_ is on_ his toes, I mean_ the joint_ is jump - in'.

D A7 D A7 D A7 D C7

The pi - an - o's thump - in', the danc - ers bump - in'.
 No time for talk - in', it's time_ for walk - in'. (*Yes!*)

F
C7^o
F
F#dim
C7^o
F7

This here spot is more than hot, in fact the joint is jump - in'.
 Grab a jug and cut the rug, I mean this joint is jump - in'.

Bb7
Edim
Bb7
Eb
Bb7
Eb

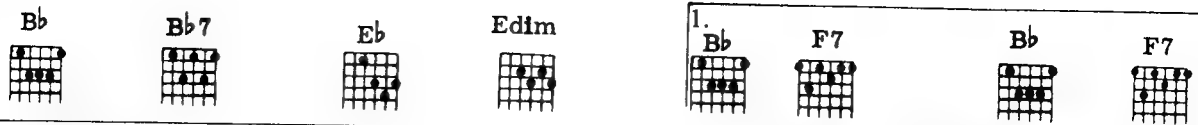
Check your weap - ons at the door, be sure to pay your quar - ter.
 Get your pig feet, beer and gin, there's plen - ty in the kitch - en.

C7^o
F9
C7+5
F7

Burn your leath - er on the floor, grab an - y - bod - y's daugh - ter.
 Who is that that just came in? Just look at the way he's switch - in'.

Bb
Bdim
Cm7
F7
Bb
Bdim
Cm7
F7

The roof is rock - in', the neigh - bor's knock - in'.
 Don't mind the hour, 'cause I'm in pow - er.



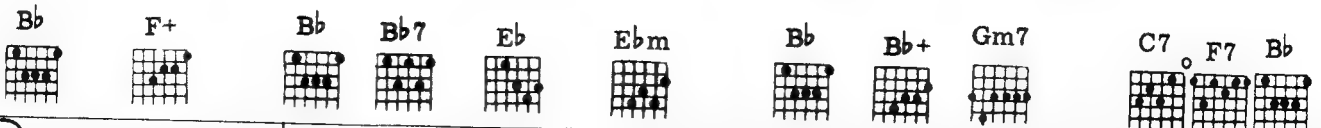
We're all bums_ when the wag-on comes_ I mean_ this joint is jump - in'. Let it beat!
I got bail_ if we go to jail_ I mean_



— this joint is jump - in'. This joint is jump - in', It's real - ly jump-



in. We're all bums_ when the wag-on comes_ I mean_ this joint is jump-



in'. Don't give your right name. No, No, No!

KIDS!

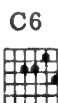
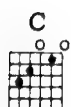
from BYE BYE BIRDIE

Lyric by LEE ADAMS
Music by CHARLES STROUSE

Charleston tempo (not too fast)

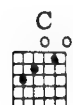


Refrain



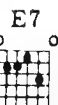
KIDS! I don't know what's wrong with these KIDS to-day!

f-p



KIDS!

1. 2. Who can un-der-stand an-y-thing they say?
3. E-ven I don't un-der-stand what they say!



KIDS!

They are dis-o-be-di-ent,

dis-re-spect-ful oafs!

KIDS!

They are so ri-dic-u-lous

and so im-ma-ture!

Nois - y cra - zy slop - py la - zy loaf - ers!
 I don't see why an - y - bod - y wants 'em!

(Tacet)

1. While we're on the sub-ject: KIDS! You can talk and talk — till your face is blue!
 2. Why are they so dread-ful? KIDS! They are just im-pos - si - ble to con-troll!
 3. Why are they so dread-ful? KIDS! What the dev-il's wrong with these KIDS to - day?

KIDS! But they still do just — what they want to do!
 KIDS! With their aw - ful clothes and their rock and roll!
 KIDS! Who could guess that they — would turn out that way!

Why can't they be like {we you} were, Per-fect in ev-'ry way? What's the mat - ter with

KIDS to - day? day?

LEANING ON A LAMP POST

from ME AND MY GIRL

By NOEL GAY

Moderately, with a lilting swing (♩ ♪ ♩)

Eb D7 Gm Gb7b5 Bb/F F7 Bb
 mf
 Lean - ing on a lamp, May - be you think I look a tramp, Or you may
 Bb Gm Cm7 F7 Bb Bdim F7
 think I'm hang - ing 'round to steal a car. _____ But
 Bb Gm Cm7 F7 Bb6 Bdim F7
 no, I'm not a crook, And if you think that's what I look, I'll tell you

Bb Bb/A Gm C7 F Cm7 F7

why I'm here and what my mo - tives are. I'm

Bb Bbmaj7 Bb6 Bb Cm7 F7

lean - ing on a lamp - post at the cor - ner of the street, In case a cer - tain lit - tle la - dy comes

Bb Cm7 F Eb Dm7 Gm7

by. Oh me, Oh my, I

F/C C7 Eb/F F7 Bb Bbmaj7

hope the lit - tle la - dy comes by. I don't know if she'll get a - way, She

does - n't al - ways get a way, But an - y - way I know that she'll try. Oh

me, Oh my, I hope the lit - tle la - dy comes

by. There's no oth - er girl I could wait for, But

Bb F6 Eb/F D Gm C7

this one I'd break any date for, I won't have to ask what she's

late for, She'd nev - er leave me flat, She's not a girl like that, She's

ab - so - lute - ly won - der - ful and mar - ve - lous and beau - ti - ful, And an - y - one can un - der - stand

Bb Bb/A Gm Bb Cm7 D

why I'm lean - ing on a lamp - post at the cor - ner of the street, In case a

Gm Bb7 D+ Eb D7 Gm Gb7-5

cer - tain lit - tle la - dy comes by. I'm by.

Bb/F F7 1 Bb F7 2 Bb

A LOT OF LIVIN' TO DO

from BYE BYE BIRDIE

Lyric by LEE ADAMS
Music by CHARLES STROUSE

With a steady growing drive



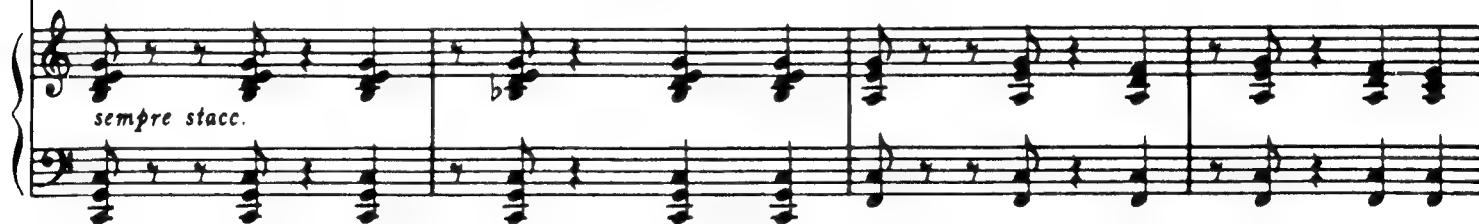
Refrain



There are {girls} guys just ripe for some kiss - in' And I



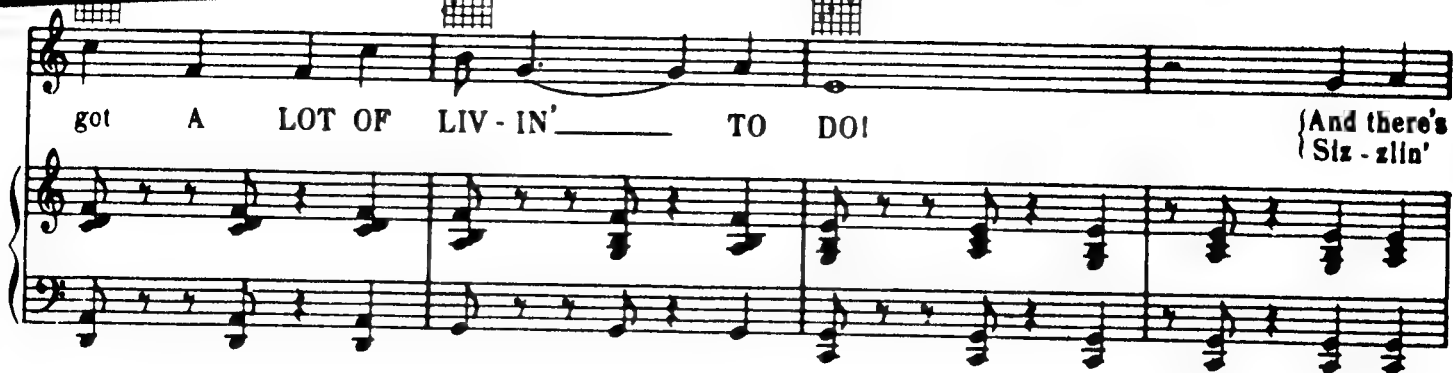
mean to kiss me a few Oh, those



{girls} guys don't know what they're miss - in', I've



got A LOT OF LIV - IN' _____ TO DO! (And there's Siz - zlin')



wine } all read - y for tast - in' And there's
steaks }

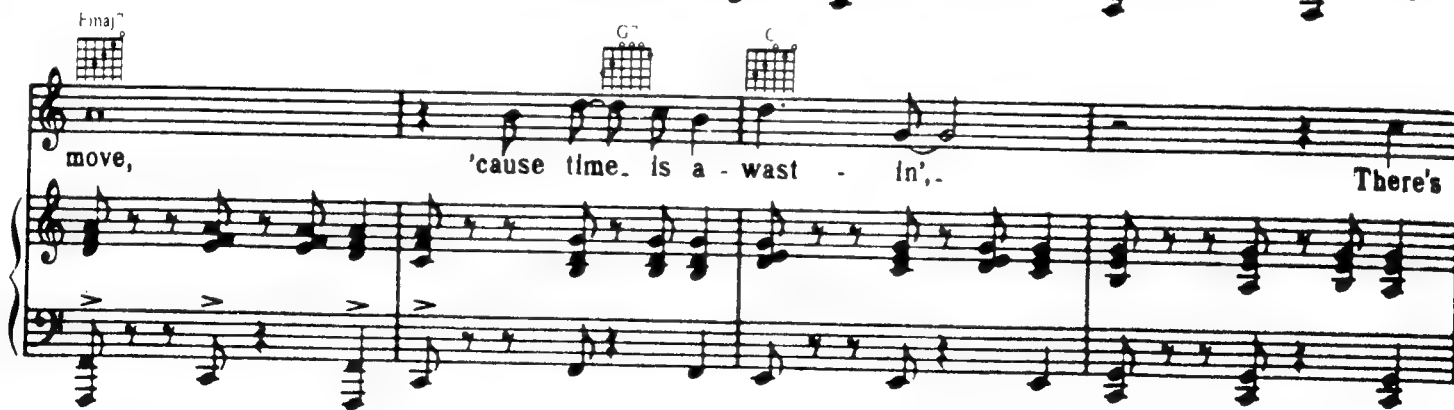
mp



Cad - il - lacs all shin - y and new! Got - ta



move, 'cause time is a - wast - in' There's



such A LOT OF LIV - IN' _____ TO DO!



from BYE BYE BIRDIE

Lyric by LEE ADAMS
Music by CHARLES STROUSE

With a steady growing drive

pp

Refrain



There are {girls} just ripe for some kiss - In' And I

p



mean to kiss me a few! Oh, those

sempre stacc.



{girls} don't know what they're miss - In' I've

got A LOT OF LIV - IN' TO DO! {And there's Siz - zlin'}

wine {steaks} all read - y for tast - in' And there's

mp

Cad - il - lacs all shin - y and new! Got - ta

3

move, 'cause time is a - wast - in' There's

such A LOT OF LIV - IN' TO DO!

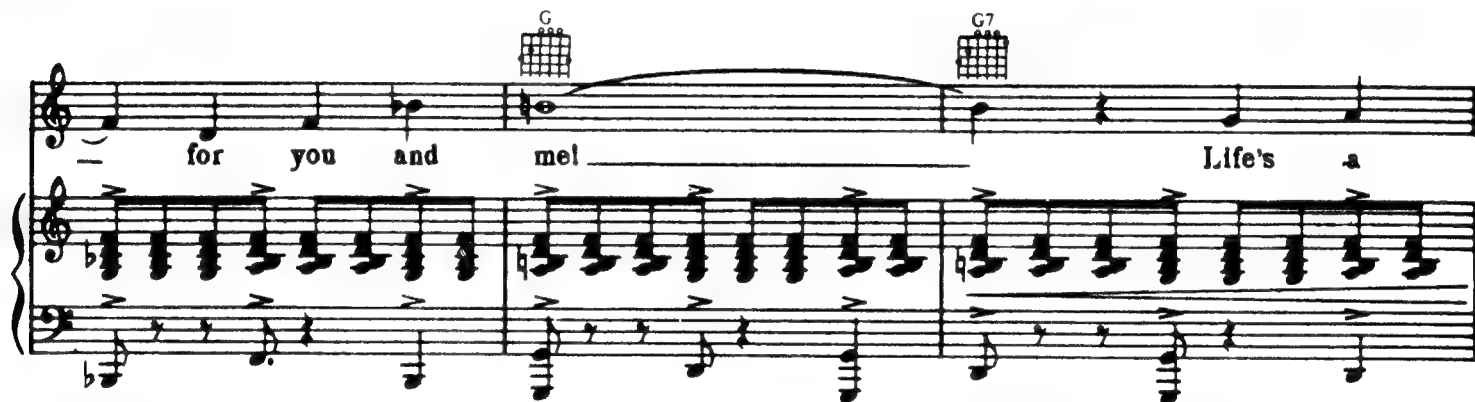
There's mu - sic to play, — plac - es to go! —



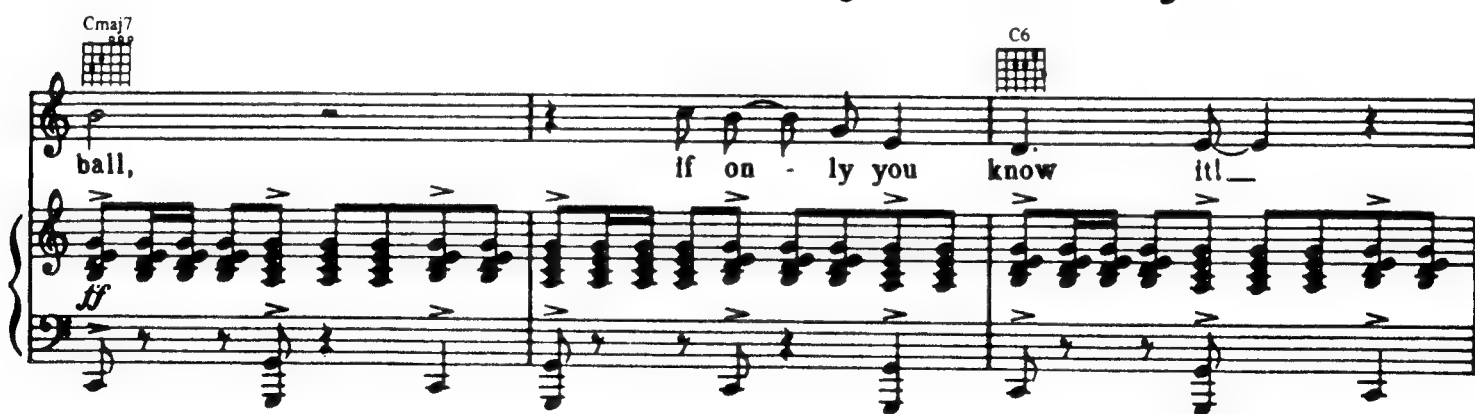
Peo - ple to see! — Ev - 'ry - thing —



— for you and me! — Life's a



ball, if on - ly you know it! —



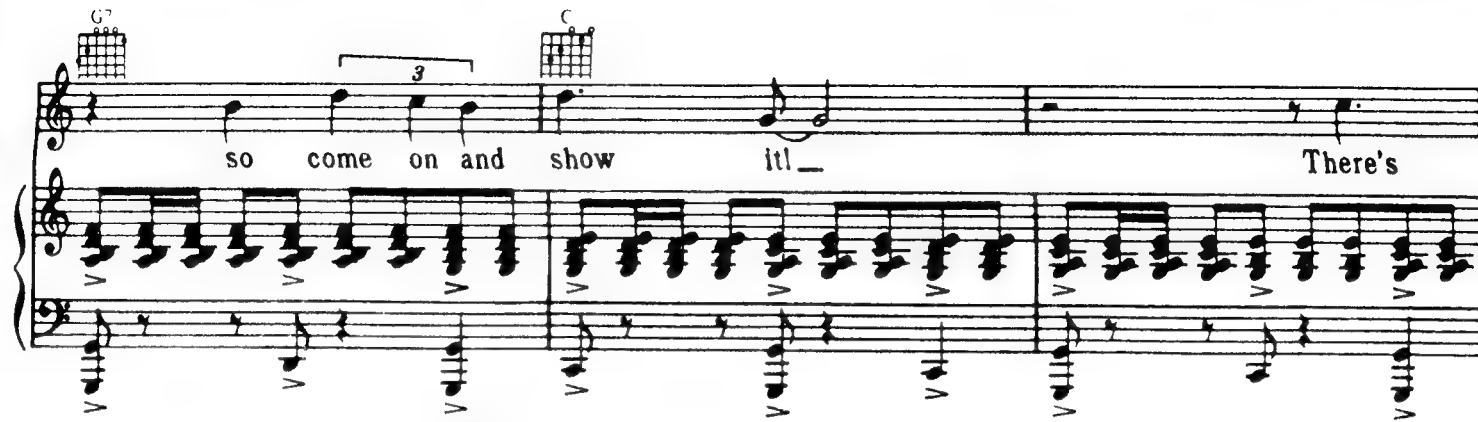
And it's all just wait - in' for



you! You're a - live,



so come on and show ltl_ There's



such A LOT OF LIV-IN' TO DO! There are

ff subito p

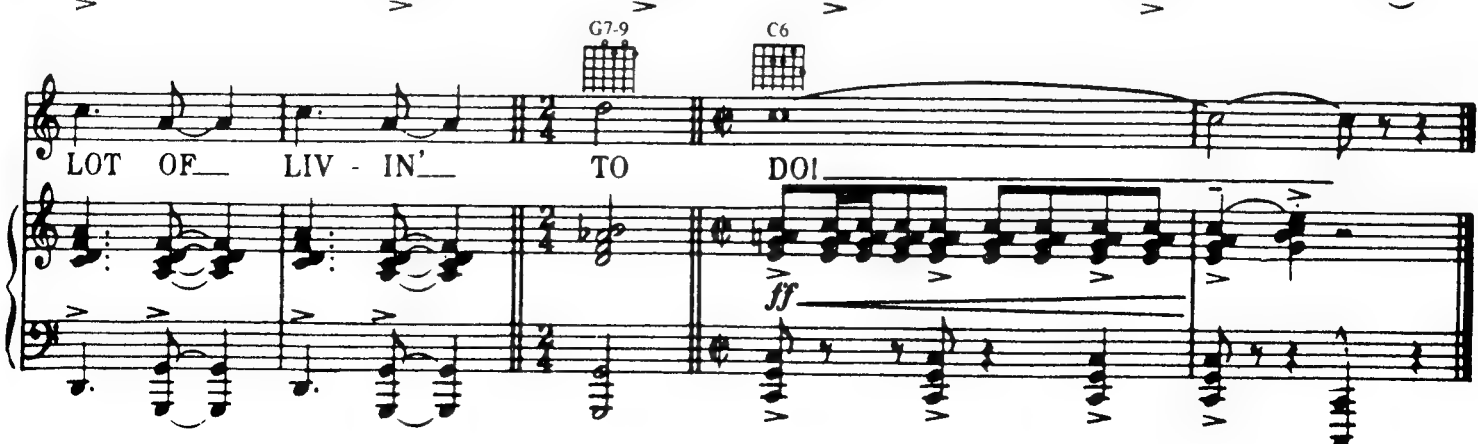


LIV-IN', Such A LOT OF LIV-IN' What A



LOT OF LIV - IN' TO DO!

ff



LOVE, LOOK AWAY

from FLOWER DRUM SONG

105

LentoLyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

C
x o o

G7sus
o o o

I have wished be - fore. I will wish no

mp

Moderato espressivo
Refrain

G7
o o o

Cmaj7
o o o

F6
o o o

more. Love, look a - way! Love, look a - way from

p

C(add9)
x o o

C
x o o

Bdim
x o o

E7b9
x o o

Am
x o o

F6
x o o

Dm7
x o o

me. Fly, when you pass my door, Fly and get lost at

sea. Call it a day. Love, let us say we're

through. No good are you for me, No good am I for

you. Want - ing you so, I try too much.

After you go, I cry too much.

Love, look a - way.

p

Lone - ly though I may be, Leave me and set me

cresc.

free, Look a - way, look a - way, look a - way from

f molto espr.

1 C F G7 2 C Fmaj7 Dm7 C

me. me.

mp *rall.* *mp* *p*

Ped.

LUCK BE A LADY

from GUYS AND DOLLS

By FRANK LOESSE

Moderately

G7+5

C

G7+5

C9

They call you La - dy Luck but there is room for doubt At

mp

F6

F#dim

C

F9

G7+5

C

times you have a ver - y un - la - dy like way of run - ning out. You're on a date with me the

G7+5

C9

F6

F#dim

C

F9

B9

pick - ings have been lush And yet be - fore this eve - ning is ov - er you might give me the brush. You

E

C7

E

A^b

C

Dm7

G7

might for - get your man - ners, you might re - fuse to stay, And so the best that I can do is

prayer.

The first system of the musical score. The vocal line (treble clef) has a single note with a long horizontal line underneath it, labeled "prayer.". The piano accompaniment (grand staff) consists of chords in the right hand and bass notes in the left hand. Above the staff, there are four chord diagrams: C major, D-flat 7, C major, and D-flat 7.

C Db7 C Db7

Luck Be A La - dy to - night

The second system of the musical score. The vocal line (treble clef) contains the lyrics "Luck Be A La - dy to - night". The piano accompaniment (grand staff) continues with chords and bass notes. Above the staff, there are four chord diagrams: C major, D-flat 7, C major, and D-flat 7. The piano part includes a mezzo-forte (*mf*) marking.

C Db7 C Db7

Luck Be A La - dy to - night

The third system of the musical score. The vocal line (treble clef) contains the lyrics "Luck Be A La - dy to - night". The piano accompaniment (grand staff) continues with chords and bass notes. Above the staff, there are four chord diagrams: C major, D-flat 7, C major, and D-flat 7.

C Db7 C Db7 C

Luck, if you've ev - er been a la - dy to be - gin with Luck Be A

The fourth system of the musical score. The vocal line (treble clef) contains the lyrics "Luck, if you've ev - er been a la - dy to be - gin with Luck Be A". The piano accompaniment (grand staff) continues with chords and bass notes. Above the staff, there are five chord diagrams: C major, D-flat 7, C major, D-flat 7, and C major.

La - dy to - night.

Luck, let a gen - tle - man see

How nice a dame you can be

I know the say you've treat - ed oth - er guys you've been with Luck Be A

La dy with me.

A



la - dy does - n't leave

her es - cort

It is - n't



fair

It is - n't

nice!

A



la - dy does - n't

wan - der all

ov - er the

room

and



blow

on some

oth - er guy's

dice.

So.

let's keep the par - ty po - lite

Never get out of my sight

Stick with me

ba - by I'm the fel - low you came in with, Luck Be A La - dy,

Luck Be A La - dy, Luck Be A La - dy to - night.

ff

MAKE SOMEONE HAPPY

from DO RE MI

Words by BETTY COMDEN

and ADOLPH GREEN

Music by JULE STYNE

Moderately

mf *mp*

E_b **E_b⁺** **E_b6** **E_b** **E_b⁺**

Make _____ some-one hap - py, Make just one _____

E_b6 **B_bm7**

_____ some - one hap - py, Make just one _____ heart the heart you

E_b7 **A_b** **A_b⁺** **A_b6** **E_b6**

sing to. One _____ smile that cheers you,

mf

One face that lights when it nears you, One {man girl} you're

Gm7 Fm7 Bb7-9 Eb Eb+

ev' - ry - thing to. Fame, _____

Eb6 Eb Eb+ Eb6 Bbm7

_____ if you win it, Comes and goes _____ in a min - ute. Where's the real _____

Eb7 Ab Ab+

_____ stuff in life to cling to? Love _____

mf

A♭6

A♭m6

B♭7-9



is the an - swer,

Some - one to

love

is the an - swer.



E♭

E♭6

E♭maj7

Cm7

Gm7

C9



Once

you've

found

{ him,
her, }

Build your world a - round

{ him,
her, }

Fm7

B♭7

E♭

Gm7

C7-9



Make _____ some - one hap - py,

Make just one _____ some - one hap - py



Fm7

B♭7-5

Fm7

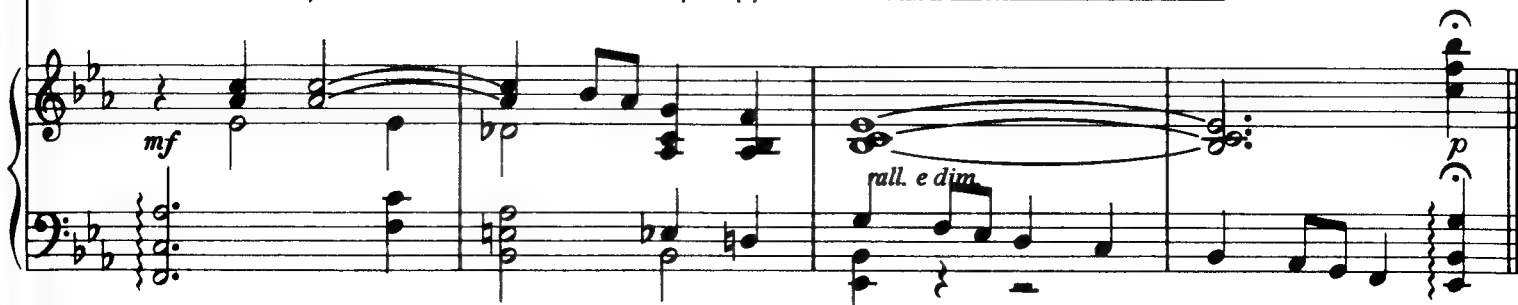
B♭7

E♭



And you _____ will be hap - py

too. _____



MAME

from MAME

Music and Lyric by
JERRY HERMAN

With a lilt

Piano introduction in C major, 4/4 time. The melody is in the right hand, starting with a half note C4, followed by a quarter note E4, a quarter note G4, and a half note F#4. The bass line is in the left hand, starting with a half note C3, followed by a quarter note E3, a quarter note G3, and a half note F#3. The tempo is marked *mf*.

Chords: C, C6, Cmaj7, C#dim, Dm7, G7

You coax the blues right out_ of the horn,
You've brought the cake - walk back_ in-to style, Mame,____
Mame,____

Piano accompaniment for the first system, marked *mp - mf*.

Chords: Dm, Dm(+7), Dm7, G7, Cmaj7, C6, Cmaj7

You charm the husk right off_ of the corn,
You make the weep - in' wil - lowtree smile, Mame,____
Mame,____

Piano accompaniment for the second system.

Chords: Am, Am(+7), Am7, Am6, Em

You've got the is ban - joes strum - min' and
Your skin the is Dix - ie sat - in, there's plunk - in' out a tune to beat the
reb - el in your man - ner and your

Piano accompaniment for the third system.

band, speech, The You whole may plan be - ta - tion's hum - min' since Man - hat - tan, but

Chords: A9, Dm, Dm(+7), Dm7, G7, G9+5

you brought Dix - ie back to Dix - ie - land. You make the
Geor - gia nev - er had a sweet - er peach. You make our

Chords: C, C#dim, Dm7, G7, C, C6

cot - ton eas - y to pick, Mame, — You give my
black - eyed peas and our grits, Mame, — Seem like the

Chords: Cmaj7, C#dim, Dm7, G7, Dm, Dm(+7)

old mint ju - lep a kick, Mame, — You make the
bill of fare at the Ritz, Mame, — You came, you

Chords: Dm7, G7, E7, Dm6, E7, Am, Am(+7)

Am7 Adim Em A9

old saw, mag - no - lia tree blos - som at the men - tion of your name,
 you con - quered and ab - so - lute - ly noth - ing is the same.

Dm Dm(+7) Dm7 G7 Em Em(+7) Em7

You've made us feel a - live a - gain, You've giv - en
 Your spe - cial fas - ci - na - tion 'll Prove to be

A9 D7 Dm7 G7 G7-9

us in the drive a - gain, To make the South re - vive a - gain,
 spi - ra - tion - al, We think you're just sen - sa - tion - al,

1 C Cdim Dm7 G7 2 C

Mame. Mame.

MAYBE THIS TIME

from the Musical CABARET

Words by FRED EBB
Music by JOHN KANDER

Slowly

Chord progression: G, G#, G6, G+, G, G#, G6, G9, C, C+, Am/C, C#dim, D7, E+

Lyrics:

May-be this time _ I'll be luck-y. _ May-be this time_ he'll stay.

May - be this time, _ For the first time, _ love won't hur - ry a -

way. He will hold me fast.

A9 D7 G9 C Cm

I'll be home at last. Not a los - er an - y - more... like the

G E9 A7 D9 G G+

last time _ and the time be - fore. _ Ev - 'ry - bod - y _ loves a win - ner _

G6 G9 C C+

so no - bod - y _ loved me. La - dy Peace - ful. _ La - dy Hap - py. _

Am7 C#dim D7

That's what I long to be. All the odds are _ in my fa - vor _

Em A9 G/D

Some-thing's bound _ to be - gin. It's _ got to hap-pen, _

G+ Am9 G Eb7

hap-pen some - time _ May-be this time I'll win.

Ab Ab+ Ab13

Ev - 'ry-bod - y _ loves a win - ner _ so no-bod - y loved

Ab9 Ab7 Db Db+

me. La - dy Peace-ful, _ La - dy Hap - py. _

Db6 Ddim Eb7

That's what I long to be. All the odds are _

Fm Fm/Eb Bb9

in my fa - vor. _ Some-thing's bound _ to be - gin.

Ab/Eb Ab+ Fm Ab6/Eb

It's _ got to hap-pen, _ hap-pen some-time. _ May-be this time. _

cresc.

Bbm9 Eb13 Ab E/G# Ab6

May - be this time I'll win. _

rit.

MEMORY

from CATS

Music by ANDREW LLOYD WEBBER
Text by TREVOR NUNN after T.S. ELIOT

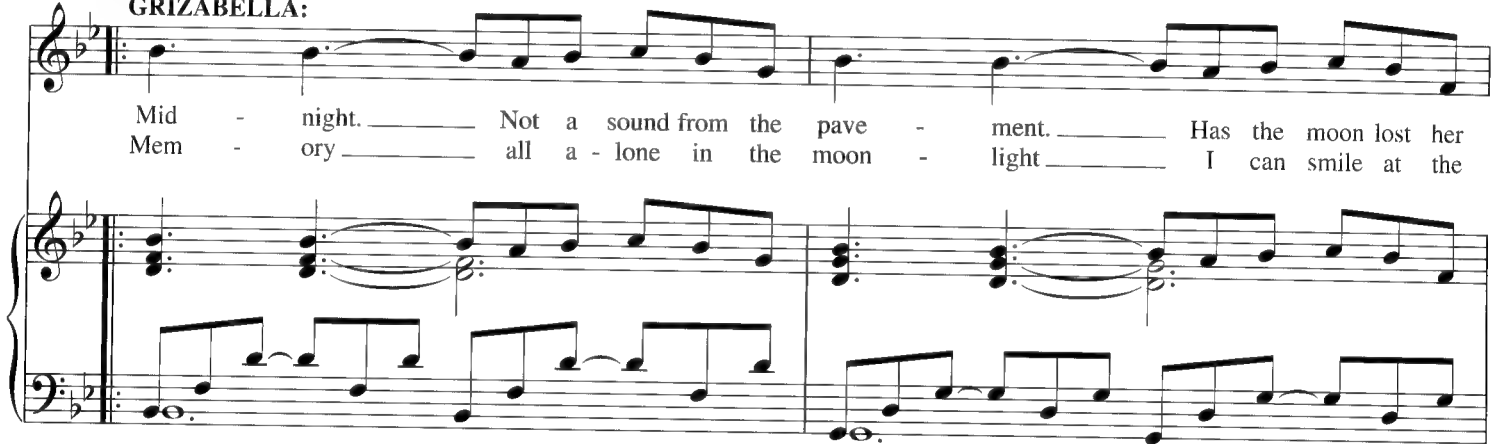
Freely



GRIZABELLA:



Mid - night. _____ Not a sound from the pave - ment. _____ Has the moon lost her
Mem - ory _____ all a - lone in the moon - light _____ I can smile at the



mem - ory? _____ She is smil - ing a - lone. _____ In the
old days, _____ I was beau - ti - ful then. _____ I re -



lamp - light the with - erd leaves col - lect at my feet and the
mem - ber the time I knew what hap - pi - ness was, let the

1
wind be - gins to moan.

2
mem - ory live a - gain.

Dm Dm/Eb Cm/Eb Dm Dm/Eb Cm/Eb
Ev - 'ry street lamp seems to beat a

fa - tal - is - tic warn - ing.

Chord diagrams: Dm, Gm7, C7, Fmaj7

Some - one mut - ters — and a street lamp gut - ters — and

Chord diagrams: Dm, Gm7, C7, Fmaj7

soon it will be morn - ing.

poco rit.

Chord diagrams: Dm, Dm/G, G7, C

Day - light. — I must wait for the sun - rise, — I must think of a

a tempo

Chord diagrams: Bb, Gm

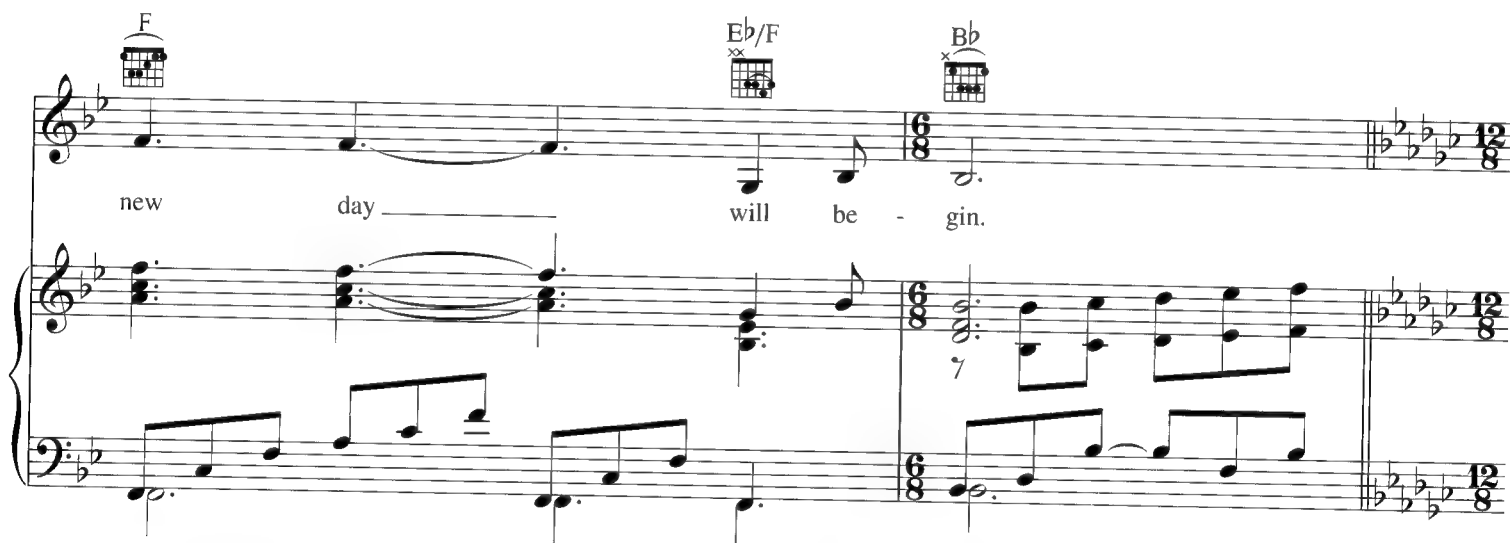
new life _____ and I must - n't give in. _____ When the



dawn comes to - night will be a mem - o - ry too _____ and a



new day _____ will be - gin.



First system of piano accompaniment. The right hand features a series of chords and moving lines, while the left hand plays a steady eighth-note bass line. The key signature has four flats, and the time signature is 10/8.

Second system of piano accompaniment. Above the staff, guitar chord diagrams for $A\flat m7$ (4fr) and $E\flat m$ (6fr) are shown. The right hand continues with complex chordal textures, and the left hand maintains the eighth-note bass line. The time signature is 10/8.

Third system of piano accompaniment. Above the staff, guitar chord diagrams for $D\flat$, $C\flat/D\flat$ (4fr), and $G\flat$ are shown. The right hand features a mix of chords and melodic fragments, while the left hand continues the eighth-note bass line. The time signature is 12/8.

Vocal line for the first part of the lyrics. Above the staff, a series of guitar chord diagrams are provided: $B\flat m$, $B\flat m/C\flat$, $A\flat m/C\flat$ (4fr), $B\flat m$, $B\flat m/C\flat$, $A\flat m/C\flat$ (4fr), $B\flat m$, $G\flat$, and $A\flat 7$ (4fr). The lyrics "Burnt out ends of smo - ky days, — the stale cold smell — of" are written below the staff. The time signature is 12/8.





Piano accompaniment for the second part of the lyrics. The right hand plays a series of chords, and the left hand continues the eighth-note bass line. The time signature is 12/8.




 6fr




morn - ing. The street lamp dies, an - oth - er



 Ab7 4fr
  Dbmaj7 4fr
  Bbm
  Eb7 4fr

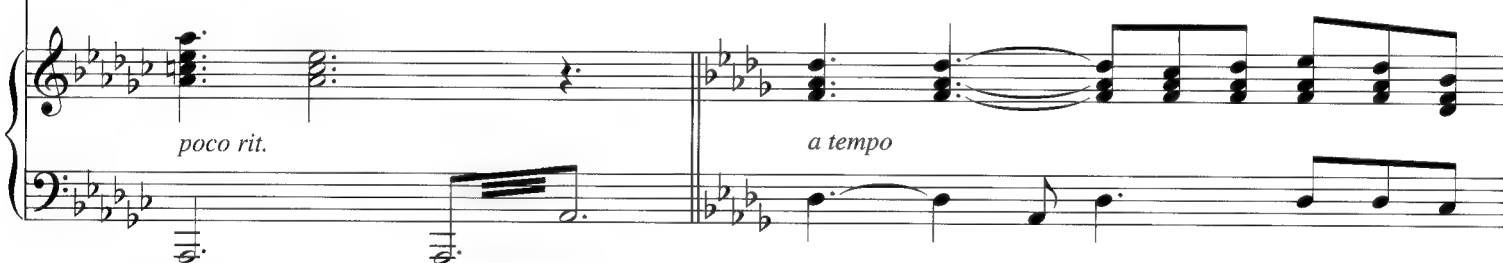
night is o - ver, an - oth - er day is





 Ab 4fr
  Ab7 4fr
  Db 4fr

dawn - ing. Touch me. It's so eas - y to


poco rit. *a tempo*



 Bbm 4fr
  Gb 4fr

leave me all a - lone with the mem - ory of my days in the

rall.



sun. If you touch me you'll un - der - stand what

a tempo

hap - pi - ness is. Look a new day has be -

rall.

gun.

a tempo - slightly slower

MY HEART STOOD STILL

from A CONNECTICUT YANKEE

Words by LORENZ HART
Music by RICHARD RODGERS

Moderately








mf






Martin: I laughed at my sweet - hearts
 Sandy: Through all my school - days

rit. *p a tempo*





I met at schools; All in - dis - creet hearts
 I hat - ed boys; Those Ap - ril - Fool - days





Seemed ro - man - tic fools. A house in
 Brought me love - less joys. I read my

Ice - land Was my heart's do - main. I
Pla - to, Love, I thought a sin; But

saw your eyes; Now cas - tles rise in Spain!
since your kiss, I'm read - ing Mis - sus Glyn!

I took one look at you,

That's all I meant to do; And then my

heart stood still! _____ My feet could

step and walk, My lips could move and talk,

And yet my heart stood still! _____ Though not a

sin - gle word was spok - en, I could tell you knew, _____ That un - felt

clasp of hands _____ Told me so well you knew. _____

rall.

F G#dim7 Gm7 C7 F F+

I nev - er lived at all Un - til the

a tempo

Bb Gm7 F/C C7

thrill of that mo - ment when My heart stood

1 F Dm6 Am C7 2 F

still. still. _____

OKLAHOMA

from OKLAHOMA!

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderately

Chord diagrams: C7, F, G7, C, F, G7

Brand new state! Brand new

f *mf*

Chord diagrams: C, F, G7, F

state, gon - na treat you great! _____ Gon - na give you

p

Chord diagrams: Em7(add4) 5ft, A

bar - ley, car -rots and per - ta - ters, pas - tures fer the

cat - tle, spin - ach and ter - may - ters! Flow - ers on the

prai - rie where the June bugs zoom, plen' - y of

air and plen' - y of room, plen' - y of

room to swing a rope! _____ Plen' - y of

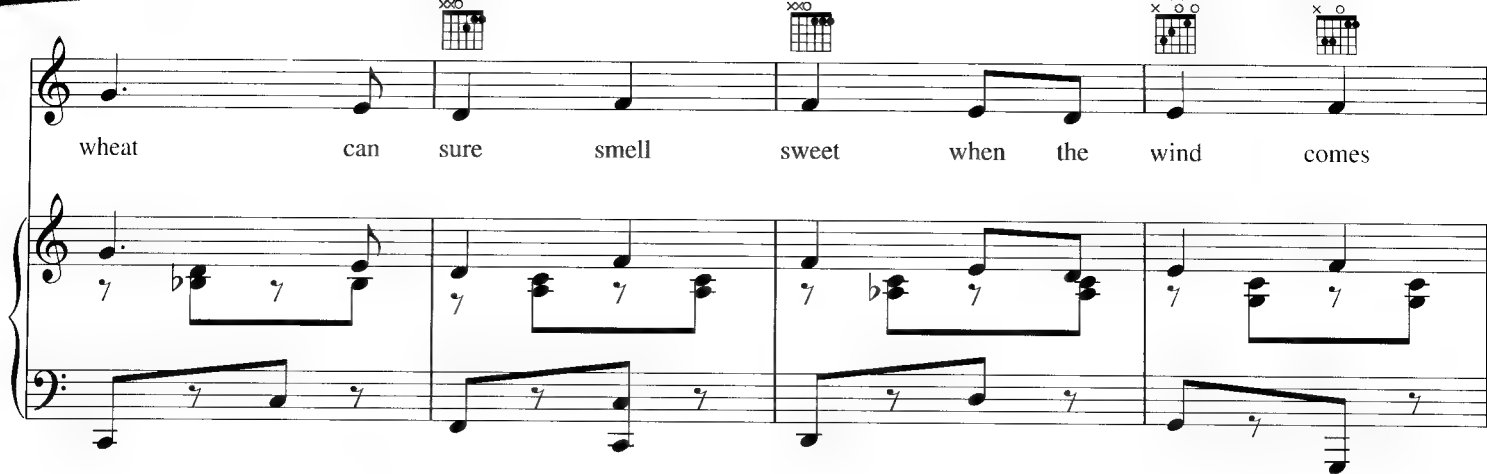
heart and plen' - y of hope.

O -

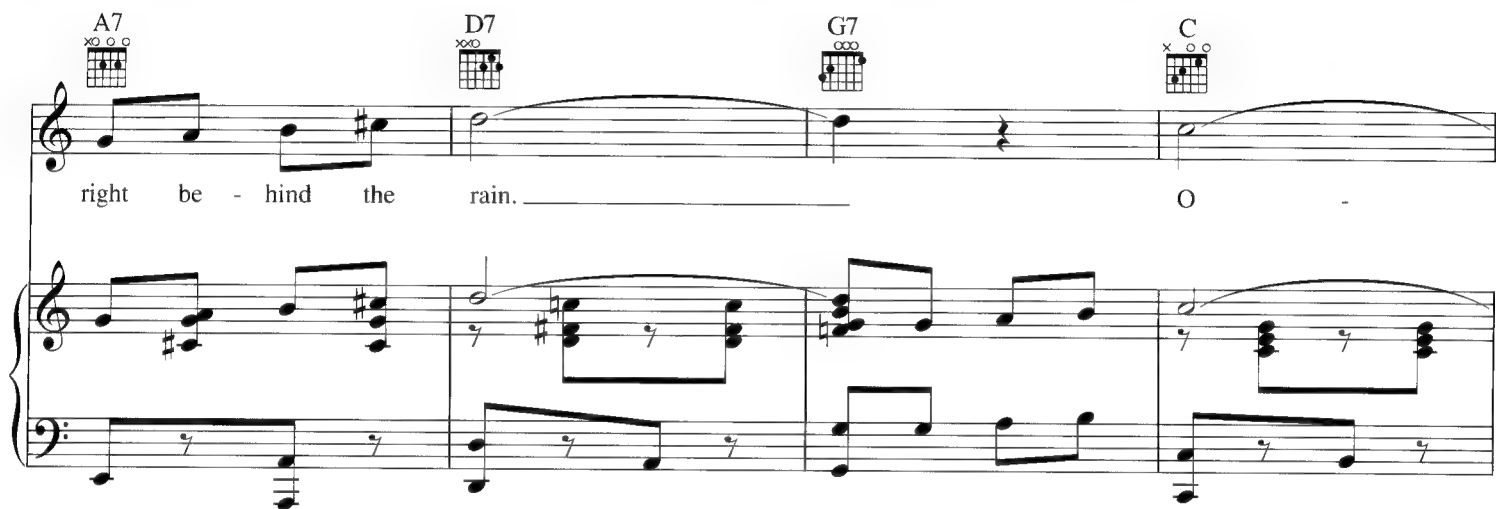
k - la - hom - a where the wind comes

sweep - in' down the plain, _____ and the wav - in'

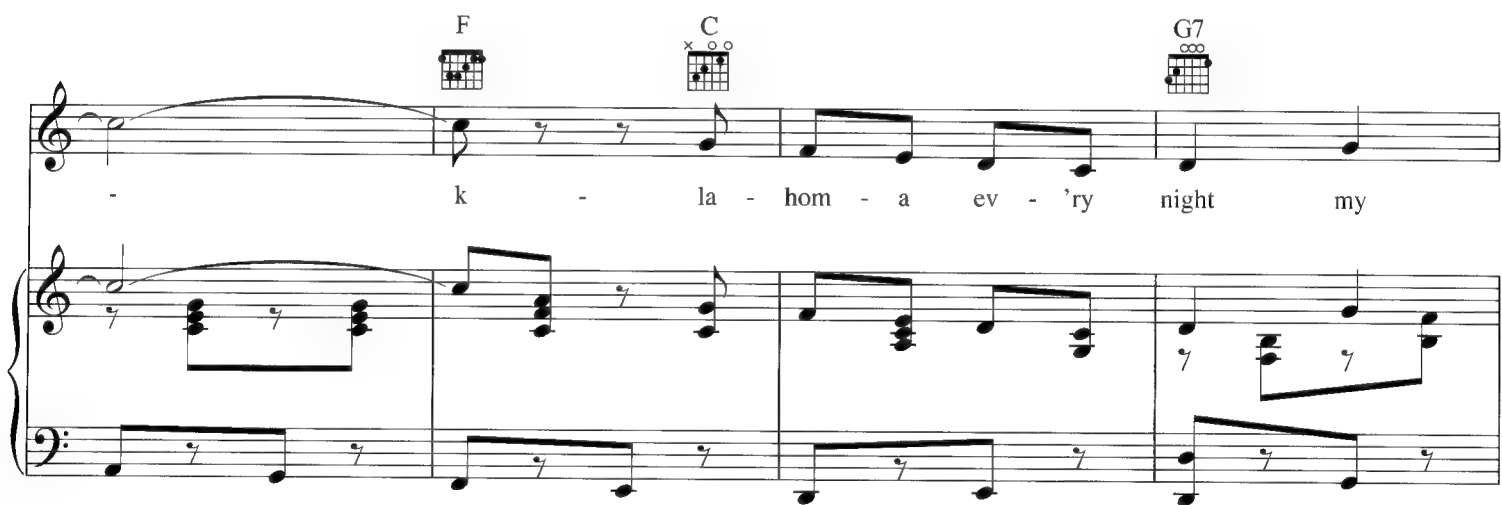
wheat can sure smell sweet when the wind comes



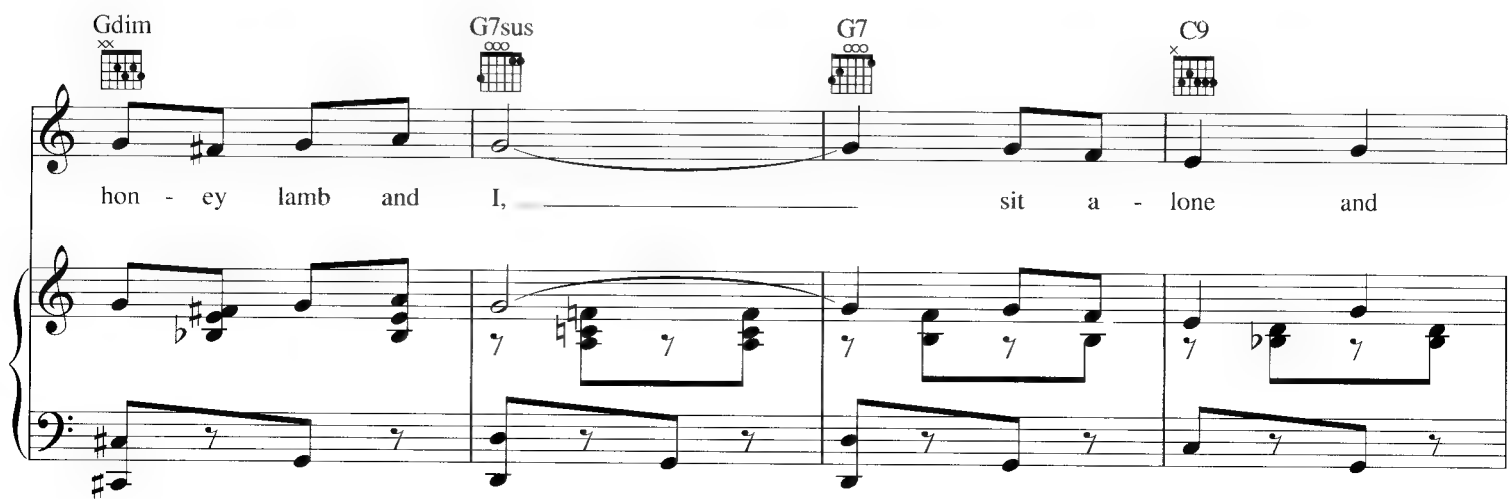
right be - hind the rain. _____ O -



- k - la - hom - a ev - 'ry night my



hon - ey lamb and I, _____ sit a - lone and



talk and watch a hawk mak - in' laz - y

cir - cles in the sky. _____ We know we be -

long to the land _____ and the land we be -

long to is grand! _____ And when we say _____

(Yell)

yeeow! A - yip - i - o - ee - ay!

G D7 C

We're on - ly say - in' you're do - in'

E7 Am Am/G D7/F# D7 C G7

fine, Ok - la - hom - a! Ok - la - hom - a

1 2

C Adim7/G G7 C

O. K. K.

ONCE YOU LOSE YOUR HEART

from ME AND MY GIRL

Words and Music by
NOEL GAY

Slowly, with expression

F/A G#dim Gm C13 $\text{\textcircled{S}}$ F Fmaj7 Am7b5 D7

Once you lose your heart, — Once some-bod - y takes it,

Dm7 G7 Gm7/C C9 F C7#5 F Fmaj7

From the place it rest - ed in be - fore. Once you lose your heart, —

Am7b5 D7 Dm7 G7 Gm7/C C9 F

Once some-bod - y wakes it, Then it is - n't your heart an - y - more. — It's

F9

Bb

Bb6

gone be - fore you knew it could ev - er go that way, And

Am7b5

Cm/D

D7b9

G7

Gm/C

C7

F

Fmaj7

now you must pur - sue it for - ev - er and a day. Once you lose your heart, ___

To Coda ⊕

Am7b5

D7

G9

Cm7

F7

Cm7

F7

Once some - bod - y takes it, There's one thing cer - tain from the

Bb

Gm7

start, You'll find for - ev - er, You've got to

Gm7/C C7 F Gm7 C7

fol - low your heart. They say a girl should nev - er be with -

F F#dim Gm7 C7

out love, _____ And all the joy that love a - lone can

F Bm7b5 E7

bring. All that I have ev - er learnt a -

Am Dm7 G7 Dm G7 C

bout love, _____ Tells me it's a ve - ry fun - ny thing. For

Bbm7 Eb7 A6

when your heart is fan - cy free, You hope some man will choose it, But

Gm7b5 C7 Fm G7sus G7/D C#7 C C7#5 D.S. al Coda

on the spin you find you're in, The ver - y mo - ment that you lose it. _____

CODA

Cm7 F7 Bb Gm7

There's one thing cer - tain from the start, _____ You've got to fol - low, You've got to

Gm/C C6 C+ C7 F Db/F F

fol low your heart. _____

ONE

from A CHORUS LINE

Music by MARVIN HAMLISCH
Lyric by EDWARD KLEBAN

Moderately

mf

Ebmaj7

A7

One sin- gu- lar sen- sa- tion ev- 'ry lit- tle step she takes,

A7

Ebmaj7

One thrill- ing com- bi- na- tion

Gm7-5

C7

Ev- 'ry move that she makes.

Am7-5

D7

One smile and sud- den-ly no- bod-y

Gm

D7

Gm

G#m7-5

else will do, You know you'll

C#7

F#m

C#7/E#

A7/E

A7

nev-er be lone-ly with you know who.

Ebmaj7

One moment in her pres-ence

A7

and you can for-get the rest,

For the girl is sec- ond best _____ to none,

cresc.

G7 C7 F7 Bb7

son, Ooh! Sigh! Give her your at- ten- tion,

Gm7 C7 F7

do I real- ly have to men- tion she's

Bb7 Ebmaj7 Fm7

the one? _____

mf

Ebmaj7 Fm7

Repeat and Fade.

PEOPLE

from FUNNY GIRL

Words by BOB MERRILL
Music by JULE STYNE

Moderately

The musical score for 'People' from 'Funny Girl' is presented in a piano-vocal format. It begins with a piano introduction in B-flat major, 4/4 time, marked 'Moderately'. The piano part features a triplet of eighth notes in the right hand and a sustained bass line in the left hand, with a dynamic marking of *mf*. The vocal melody enters in the second measure with the lyrics 'Peo - ple,'. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand, marked *mp*. The score includes guitar chord diagrams for Bb, F7, Bb, Cm7, F7, Eb, Bbmaj7, D7sus, D7, and Gm. The lyrics are: 'Peo - ple, peo - ple who need peo - ple Are the luck - i - est peo - ple in the world. We're child - ren'. The piece concludes with a piano solo marked *espressivo*.

mf

mp

espressivo

Bb F7 Bb

Cm7 F7 Eb Bbmaj7

D7sus D7 Gm

Peo - ple, peo - ple who need peo - ple

Are the luck - i - est peo - ple in the

world. We're child - ren

need - ing oth - er child - ren And yet,

let - ting our grown up pride Hide all the need in -

side, Act - ing more like child - ren, than

child - ren. Lov - ers

rit. *mp a tempo*

Bbm **C7** **Fmaj7** **F6** **G** **Bbm6** **Gdim**

F **Fdim** **Gm7** **C7**


E **F7** **Gm7** **F9** **Bb**




are ver - y spe - cial peo - ple, They're the




luck - i - est peo - ple in the world.



With one per - son, One ver - y spe - cial



per - son, A feel - ing deep in your soul



Says: you were half, now you're whole. No more hun - ger and thirst, But

Cm7

F7

Bb

Bb7

first, be a per - son who needs peo - ple. Peo - ple who need

mf molto espressivo

Eb

Ebm

Eb

Bb

Cm7

peo - ple. Are the luck - i - est peo - ple in the

f

1 Bb Gm7 Cm7 F7 2 Bb Gm7 Bb6

world. world.

rit. *p*

PUT ON A HAPPY FACE

from BYE BYE BIRDIE

Music by CHARLES STROUSE

Lyric by LEE ADAMS

Rhythmically (lightly)

Chord diagrams for guitar are provided above the staff lines. The notation includes treble and bass clefs, key signature (three flats), and time signature (common time). The music is written for piano and voice.

Chord Diagrams:

- Eb (3fr)
- Eb6
- Fm7
- Bb7
- Eb (3fr)
- Eb6
- Fm7
- Bb7
- Eb (3fr)
- Eb6
- Gm7
- C7
- Fm7
- Bb9
- Fm7
- Bb9
- Eb (3fr)
- Eb6
- Gm7
- C7
- Fm7
- Bb9
- Bbm7
- Eb7
- Abmaj7
- D7

Lyrics:

Gray skies are gon - na clear up, _____ put on a hap - py
 face; Brush off the clouds and cheer up, _____
 put on a hap - py face. Take off the gloom - y

mask of trag - e - dy, it's not your style;

You'll look so good that you'll be glad — ya' de - cid - ed to smile! —

— Pick out a pleas - ant out - look, —

stick out that no - ble chin; Wipe off that "full of

doubt" look, _____ slap on a hap - py grin! And

spread sun - shine all o - ver the

place, just put on a hap - py

face! face! _____

SEASONS OF LOVE

from RENT

Words and Music by
JONATHAN LARSON

Moderately

Chord diagrams for guitar are provided above the vocal lines. The key signature is B-flat major (two flats). The time signature is 4/4.

First System:

Chords: B \flat sus2, Am7, Gm7, C7sus, F, C, Dm, Am, B \flat sus2, Am7.

Second System:

Chords: Gm7, C7sus, Dm, Am, B \flat sus2, Am7, Gm7, C7sus, F, C, Dm, Am.

Vocal line: Five hun-dred twen-ty five thou-sand six hun-dred min - utes,

Third System:

Chords: B \flat sus2, Am7, Gm7, C7sus, Dm, Am, B \flat sus2, Am7.

Vocal line: five hun-dred twen - ty five thou-sand mo-ments so — dear. _ Fivehun-dredtwen-ty five thou-sand

Fourth System:

Chords: Gm7, C7sus, F, C, Dm, Am, B \flat sus2, Am7, Gm7, C7sus, Dm, Am.

Vocal line: six hun-dred min - utes. How do you meas-ure, meas-ure a — year? _ In

6fr 3fr 6fr

day-lights, in sun-sets, in mid-nights, in cups of cof-fee, in inch-es, in miles, in

Gm7 C7sus Dm Am Bb7sus2 Am7 Gm7 C7sus F C Dm Am

laugh-ter, in strife, in five hun-dred twen-ty five thou-sand six hun-dred min-utes. How

Bb7sus2 Am7 Gm7 C7sus Dm Am Eb/Bb Bb

do you meas-ure a year in the life. How a-bout love?

Bb/F F Eb/Bb Bb Dm/C C

How a-bout love? How a-bout

love? _____ Meas - ure in love.

Sea - sons of love, _____ sea - sons of











C9sus Bb7sus2 Am7 Gm7 C7sus F C Dm Am

love. _____ Five hun-dred twen - ty five thou-sand













Bb7sus2 Am7 Gm7 C7sus Dm Am Bb7sus2 Am7

six hun-dred min - utes five hun-dred twen - ty five thou-sand jour-neys to plan. _









Gm7 C7sus F C Dm Am Bb7sus2 Am7 Gm7 C7sus Dm Am













Five hun-dred twen - ty five thou - sand six hun-dred min - utes. How do you meas - ure the life of a

wom-an or — a man? — In truth that — she learned or in times that — he cried, — in

bridg - es — he burned or the way that she died. — It's time now to sing out, though the

sto - ry nev - er ends. — Let's cel - e - brate, re - mem - ber a year in the life of — friends. Re - mem - ber the

love, re-mem-ber the love,

re-mem-ber the love, meas - ure in

love. Sea - sons of love,

8va -----

sea - sons of love.

SHADOWLAND

Disney Presents THE LION KING: THE BROADWAY MUSICAL

Music by LEBO M and HANS ZIMMER
Lyrics by MARK MANCINA and LEBO M

Emotionally, slowly

Chorus:

C/E F(add9) G(add9) C(add9) Am7 Fmaj9

Fat she le so le a

p

G Am Fmaj7 F6 G C(add9)/E

ha - la - le - la. Fat - she le - so

Dm7 C(add9)/E Fmaj7 Gsus 3fr G

Nala:

le - a ha - la - le - la. Shad-ow -

Am

land, _____ the leaves _ have

R.H.

F

fall _____ en. _____ This shad - owed

Am

land, _____ this was our

Gsus G

home. _____ The _____ riv - er's

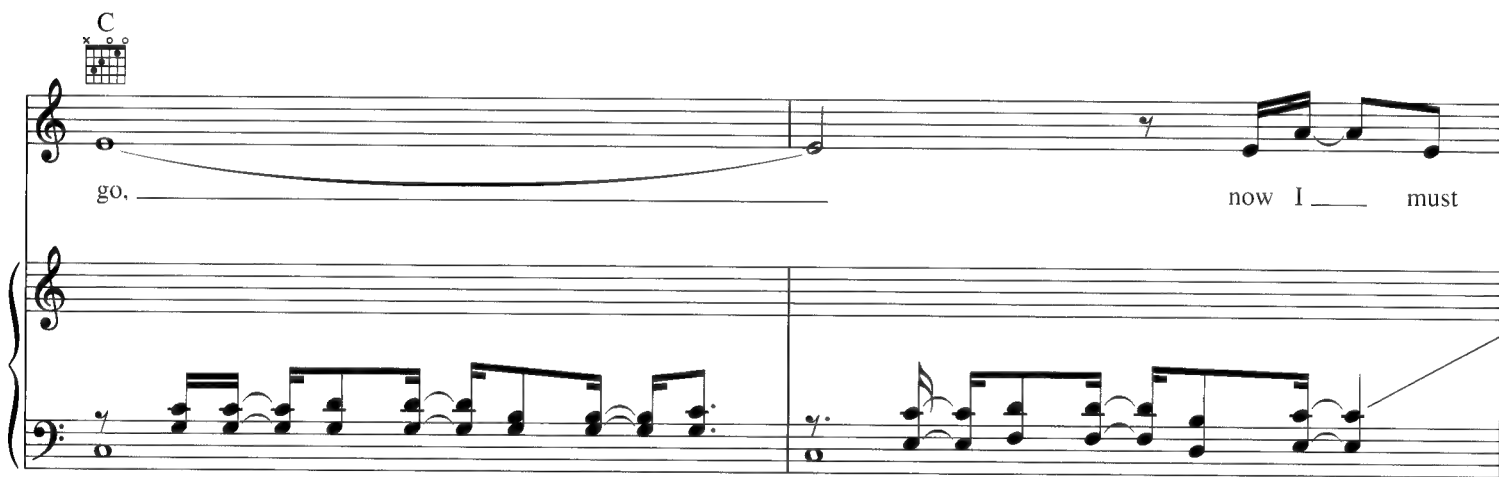
dry, _____ the ground has



F
bro - ken. _____ So I must



C
go, _____ now I _____ must



E7sus E7
go. _____ And where the



jour - ney — may lead me, — let your prayers — be my

mf

Am

guide. I can - not stay here, — my fam-i - ly, but I'll re -

E7 F6/9 Gsus

mem - ber my pride. I have no choice. I will find my

Chorus: Pride - land, — my land, —

mp

Asus A F6/9

way. Le - a ha - la - le - la. Take this prayer —

tear - stained — dry land. — Take this —

what lies out there. Le - a ha - la - le - la.

with you, fat she le so.

Dm Bb maj7 C7

Dm

A7 D7(no3rd)

cresc.

First system of musical notation, featuring a treble clef staff with a whole rest, and a grand staff (piano) with a complex arpeggiated accompaniment. Chord diagrams for E7sus and E7 are shown above the staff.

E7sus E7 Am

Chorus:

And where the jour - ney may

Second system of musical notation, featuring a treble clef staff with a whole rest, and a grand staff (piano) with a complex arpeggiated accompaniment. Chord diagrams for E7sus, E7, and Am are shown above the staff. The word "Chorus:" is written above the staff.

F F/G Am

lead you, — let this prayer — be your guide. Though it may

Third system of musical notation, featuring a treble clef staff with a whole rest, and a grand staff (piano) with a complex arpeggiated accompaniment. Chord diagrams for F, F/G, and Am are shown above the staff.

E7

To Coda ⊕

take you — so far - a - way, — al - ways re - mem - ber your

Fourth system of musical notation, featuring a treble clef staff with a whole rest, and a grand staff (piano) with a complex arpeggiated accompaniment. Chord diagrams for E7 and To Coda are shown above the staff.

pride. Fat - she ____ le - so ____

mp

le - a ____ ha - la - le - la. ____ Fat - she ____

le - so ____ le - a ____ ha - la - le - la. ____ And where the

cresc. *f*

D.S. al Coda

CODA

pride. And where the jour - ney ____ may

lead you, — let this prayer — be your guide. Though it may

take you — so far-a-way, al-ways re-mem-ber your

pride. (ad lib.) Mm. Gi

gi-za bu ya-bo. — Be-si-bo, — my peo-ple, be si-bo. —

SOME ENCHANTED EVENING

from SOUTH PACIFIC

Lyrics by OSCAR HAMMERSTEIN II

Music by RICHARD RODGERS

Moderato

Chord diagrams: C/E, E+, F, F/E, Dm7, G7

mf *cresc.* *ten.* *ten.* *rit.*

slowly, with expression

Chord diagrams: C, G7

Some en - chant - ed eve - ning — You may see a stran - ger, —

p a tempo

Chord diagrams: C, E+

— You may see a stran - ger — A - cross a

You may hear her laugh - ing A - cross a crowd - ed room

And night af - ter night, As strange as it seems,

C6/E Dm7 G7 Dm E7 Am C7/G

The sound of her laugh - ter will sing in your dreams.


F C/E Dm7 G7 C

mf

Who can ex - plain it? Who can tell you why?


G7sus G7 Cmaj9 C Dm7 G7 C6 C

pp tenderly and legato



 Fools give you reasons, Wise men never try.

cresc. molto




 Some en - chant - ed eve - ning

mp



 When you find your true love, When you feel her call you



 A - cross a crowd - ed room, Then fly to her

mf

side _____ And make her your own, _____ Or all through your

f *molto espr.*

life you may dream all a - lone. _____

rit. *a tempo dim.*

Once you have found her, Nev - er let her go. Once you have found her,

pp *legatissimo*

Nev - er let her go! _____

rit. *mf*

Red.

SOMEONE LIKE YOU

from JEKYLL & HYDE

Words by LESLIE BRICUSSE

Music by FRANK WILDHORN

Slowly, with expression

Chords: F, Bb/F, C/F, C/E, Dm, Dm/C, Bb, C, D, A/D, G/D, D, A/D, G, Gsus, G, F, C/F

Lyrics:

I peered through win-dows, watched life go by. Dreamed of to-mor-row,
It's like you took my dreams, made each one real. You reached in-side of me

but stayed in-side. The past was hold-ing me,
and made me feel. And now I see a world

keep - ing life at bay. I wan - dered, lost in yes - ter -
 I've nev - er seen be - fore. Your love has o - pened ev - 'ry

cresc.

day, want - ing to fly, but scared to try. Then
 door. You've set me free, now I can soar. For

some - one like you found some - one like me, and
 some - one like you found some - one like me. You

sud - den - ly heart. noth - ing is the same. My
 touched my heart. Noth - ing is the same. There's a

dim.

heart's tak - en wing, — and I feel so a - live, — 'cause
new way to live, — a — new way to love, — 'cause





1
F Dm7 Gm7 Db/Gb F Em7 Em7/A A7
some - one like you found me.

2
F Dm7 Gm7 C7sus Db B/C# C#7
some - one like you found me. Oh, —


molto rit.







F# G#m7
some - one like you found some - one like me, and

f a tempo










sud - den - ly ——— noth - ing will ev - er be the same. My



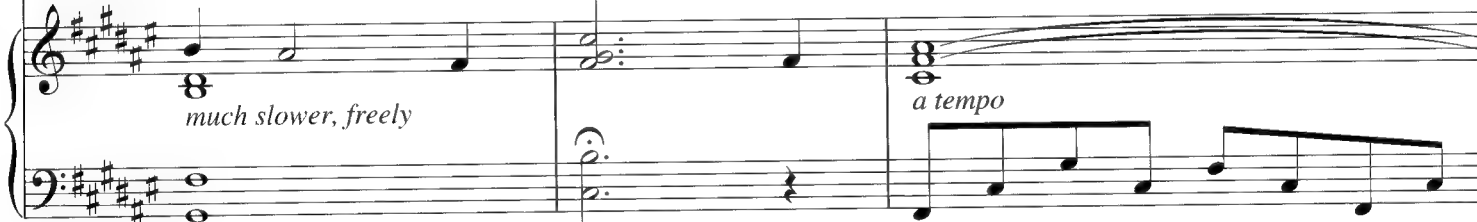









heart's tak - en wing, — and I feel so a - live, ——— 'cause



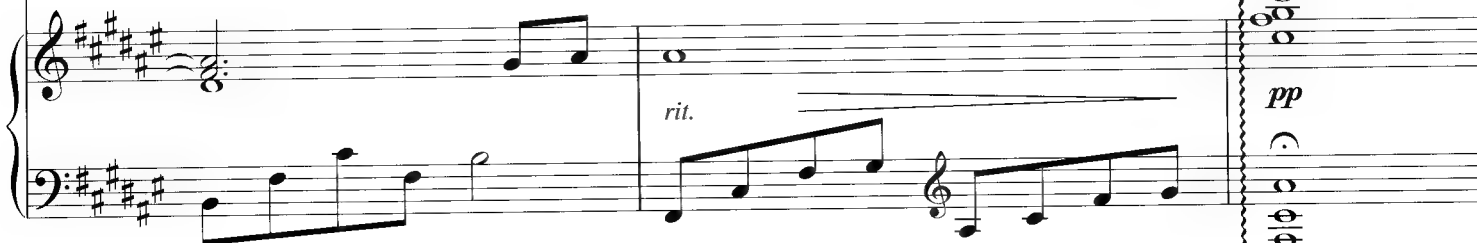




some - one like you loves me, ———



loves — me. ———



THE SWEETEST SOUNDS

from NO STRINGS

Lyrics and Music by
RICHARD RODGERS

Moderately

musically,

The musical score for 'The Rose Tree' is written for piano. It features a treble and bass staff. The key signature has one flat (B-flat), and the time signature is common time (C). The melody in the treble staff consists of eighth and quarter notes, often beamed together. The bass staff provides harmonic support with chords and single notes. Dynamics include *mf* (mezzo-forte) and *dim.* (diminuendo). The tempo marking *rit.* (ritardando) appears at the end of the piece.

What do I real- ly hear And what is in the ear of my mind?

Which sounds are true and clear And which will nev-er be de-fined?

The sweet-est sounds I'll ev-er

E7

A7

Dm



hear

Are

still

in-

side

my

head...

The

kind-

est

words

I'll

ev-

er

know

Are

wait-

ing

to

be

said.

The

most

en-

tranc-

ing

sight

of

all

is

yet

for

me

to

see.

And the dear-est love in all the

world Is wait-ing some- where for me.

Is wait-ing some- where, Some- where for

1. me. The

2. me.

TELL ME ON A SUNDAY

from SONG AND DANCE

Music by ANDREW LLOYD WEBBER
Lyrics by DON BLACK

Slowly (♩ = 126)

C G7 F B♭ F C G7

mp espressivo

The piano introduction is in 4/4 time, marked 'Slowly' with a tempo of 126 beats per minute. It features a melody in the right hand and a bass line in the left hand. The key signature has one flat (B-flat). The introduction consists of four measures, with chords C, G7, F, B♭, F, C, and G7 indicated above the staff.

C G7 C Dm G

Don't write a let - ter when you want to leave,

The first line of the song features a vocal melody and piano accompaniment. The vocal line is in 4/4 time, with a melody that starts on a whole note and then moves to eighth notes. The piano accompaniment features a steady eighth-note bass line and a melody in the right hand. The key signature has one flat (B-flat). The chords C, G7, C, Dm, and G are indicated above the staff.

Em Am F Am Dm7 Em7

don't call me at 3 a. m. from a friend's a - part - ment; I'd like to choose how I

The second line of the song features a vocal melody and piano accompaniment. The vocal line is in 4/4 time, with a melody that starts on a whole note and then moves to eighth notes. The piano accompaniment features a steady eighth-note bass line and a melody in the right hand. The key signature has one flat (B-flat). The chords Em, Am, F, Am, Dm7, and Em7 are indicated above the staff. An 8va marking is present above the final measure of the piano accompaniment.

spend the day; take me to a zoo that's got chim - pan - zees, — tell me

poco animato

on a Sun - day please. Don't want to know who's to blame,

it won't help know-ing. Don't want to fight day and night, bad e - nough — you're go - ing.

rallentando

Don't leave in si - lence with no words at all.

Em Am F Am7 Dm7 Em7

Don't get drunk and slam the door; - that's no way to end this; I know how I want you to

Bb Eb Bb C G F Bb F

say good - bye; find a cir - cus ring with a fly - ing tra - peze, - tell me

C G7 C Bb F/A Fm/Ab C/G

on a Sun - day please. I don't

F Bb Am G G7/F C

want to fight day and night; bad e - nough you're go - ing. Don't leave in si - lence

with no words at all; don't get drunk and slam the door, that's no way to end this; I

know how I want you to say good - bye; don't run off in the pour - ing rain; don't call

Dm7 Em7 Bb Eb Bb Am7/G G7

me as they call your plane; take the hurt out of all the pain! — Take me

Am7/G G7 Am7/G F

to a park that's cov - ered with trees, — tell me on a Sun - day please.

C/G G7 F Bb F C/G G7 C

TEN CENTS A DANCE

from SIMPLE SIMON

Words by LORENZ HART
Music by RICHARD RODGERS

Moderately

mf

 3fr
  3fr
 

 3fr
 3fr

I work at the Pal - ace Ball - room, but, gee, that pal - ace is



 3fr
 3fr


 3fr
 3fr

cheap. When I get back to my chill - y hall room I'm much too ti - red to



 3fr
 3fr
 3fr
 3fr
 3fr



sleep. I'm one of those la - dy teach - ers, a beau - ti - ful host - ess, you

know; one that the pal - ace fea - tures at ex - act - ly a dime a

Slowly, quasi rubato

throw. Ten cents a dance, that's what they pay me. Gosh, how they weigh me

poco rit.

down! Ten cents a dance, pan - sies and rough guys,

tough guys who tear my gown! Sev - en to mid - night, I hear drums,

loud-ly the sax o-phone blows, trum-pets are tear ing my ear - drums.

Cus-tom - ers crush my toes. Some-times I think I've found my he - ro

but it's a queer ro - mance. All that you need _ is a tick - et;

come on, big boy. ten cents a dance! ten cents a dance!

Fight-ers and sail-ors and bow-leg - ged tail - ors can pay for their tick - ets and

rent me! Butch-ers and bar - bers and rats from the har - bors are

sweet - hearts my good luck has sent me. Though I've a cho - rus of

el - der - ly beaux, stock-ings are por - ous with holes at the toes.

I'm here till clos - ing time, dance and be mer - ry, it's

on - ly a dime. Some - times I think I've found my he - ro

F7 Bb7 Eb F#dim7 Fm7 Bb7

but it's a queer ro - mance. All that you need — is a

Eb Dm7 G7 C7b9

tick - et! Come on, big boy, ten cents a dance! —

Fm7b5 Eb/Bb G+ Abmaj7 A7b5 Bb6 Bb7 Eb

THERE IS NOTHIN' LIKE A DAME

229

from SOUTH PACIFIC

Lyrics by OSCAR HAMMERSTEIN II

Music by RICHARD RODGERS

Allegro

Piano introduction in 2/4 time, marked *f* (forte). The melody is in the right hand, featuring eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes. The key signature has one flat (B-flat).

First vocal line, marked *mf* (mezzo-forte). The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "We got sun - light on the sand, We got moon - light on the sea, We got". The key signature has one flat (B-flat).

Second vocal line, marked *mf* (mezzo-forte). The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "man - goes and ba - na - nas You can pick right off a tree, We got vol - ley - ball and". The key signature has one flat (B-flat).

Third vocal line, marked *mf* (mezzo-forte). The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "ping - pong And a lot of dan - dy games! What ain't we got? We". The key signature has one flat (B-flat). The piano accompaniment includes a *marcato* section.

C7 F

ain't got dames! We get

f *mf*

F C7

pack - ag - es from home, We get mov - ies, we get shows, We get speech - es from our
rest - less, we feel blue, We feel lone - ly and, in brief We feel ev - 'ry kind of

F

skip - per And ad - vice from Tok - yo Rose, We get let - ters doused with per - fume, We get
feel - ing but the feel - ing of re - lief. We feel hun - gry as the wolf felt When he

Gm7 G7b5 C7 F

diz - zy from the smell! What don't we get? You know darn well!
met Red Rid - ing Hood. What don't we feel? We don't feel good!

marcato

A7 *Recit. (ad lib. on pitch)* D7#5 G7b5 C9(add6)

We got nothin' to put on a clean white suit for. What we need is what there ain't no substi - tute for.
 Lots of things in life are beautiful, but broth - er, There is one particular thing that is nothin' whatsoever in any way, shape or form like any oth - er.

pp

C7 Fmaj7 F6 Gm7 C7

There is noth - in' like a dame, _____ Noth - in' in the

sf *mf*

F(add2) F Gm7 C7 A7 D7#5(b9) D7b9

world, _____ There is noth - in' you can name That is

Gm7 C7 1 F

an - y - thin' like a dame! _____ We feel

2 F C7

dame! _____ There are no books like a dame, _____

mp *p*

Gm7 C7 F6 Fmaj9 F6

And noth - in' looks like a dame. _____ There are no

poco a poco cresc.

C7 Gm9 G7 F6

drinks like a dame, _____ And noth - in' thinks like a dame, _____

Fmaj7 F6 C7 Gm7 C7

____ Noth - in' acts like a dame, _____ Or at -

F6 Fmaj9 F6 Gm7

tracts like a dame. _____ There ain't a thing that's

più cresc.

G7

wrong with an - y man here That can't be cured by

Gm7 Am Gm7 Am Gm7 Am

put - tin' him near A girl - y, wo - man - ly, fe - male,

rit. f

Gm7 C7 F

fem - i - nine dame! _____

a tempo ff

THERE'S A SMALL HOTEL

from ON YOUR TOES

Words by LORENZ HART
Music by RICHARD RODGERS

Moderately

Am7 D7/A D7/F# Am/G Am7/C D7

mp

poco rit.

Gmaj7 G6 Gmaj7 G6 G

There's a small ho - tel With a wish - ing well; I

p

Am7 D7 Gmaj7 G6 Gmaj7 G6

wish that we were there to - geth - er.

mf

Gmaj7 G6 Gmaj7 G6 G

There's a brid - al suite; One room bright and neat, Com -

p

Am7 D7 Gmaj7 G6

plete for us to share to - geth - er.

Gmaj7 G6 C Dm7 G7

Look - ing through the win - dow you can

C D#dim E7 Am

see a dis - tant stee - ple; Not a sign of

E7 F Am Cm7 D7 Gmaj7 G6

peo - ple, Who wants peo - ple? When the

stee - ple bell says, "Good - night, sleep well," we'll

1

Am7 D7 Gmaj7 G6 Am7 D7

thank the small ho - tel to - geth - er.

2

D7 Bb Cm7 3fr F7

tel. We'll creep in - to our lit - tle shell And we will

G Am7 D7 Gmaj7

thank the small ho - tel to - geth - er.

rit. *L.H.* *mf*

Red.

THEY LIVE IN YOU

Disney Presents THE LION KING: THE BROADWAY MUSICAL

Music and Lyrics by MARK MANCINA,
JAY RIFKIN and LEBO M

Spiritually, steadily

N.C.

Piano introduction in F# major, 4/4 time. The right hand plays a steady eighth-note pattern: F#4, A4, B4, C#5, D5, E5, F#5, G#5, A5, B5, C#6, D6, E6, F#6, G#6, A6, B6, C#7, D7, E7, F#7, G#7, A7, B7, C#8, D8, E8, F#8, G#8, A8, B8, C#9, D9, E9, F#9, G#9, A9, B9, C#10, D10, E10, F#10, G#10, A10, B10, C#11, D11, E11, F#11, G#11, A11, B11, C#12, D12, E12, F#12, G#12, A12, B12, C#13, D13, E13, F#13, G#13, A13, B13, C#14, D14, E14, F#14, G#14, A14, B14, C#15, D15, E15, F#15, G#15, A15, B15, C#16, D16, E16, F#16, G#16, A16, B16, C#17, D17, E17, F#17, G#17, A17, B17, C#18, D18, E18, F#18, G#18, A18, B18, C#19, D19, E19, F#19, G#19, A19, B19, C#20, D20, E20, F#20, G#20, A20, B20, C#21, D21, E21, F#21, G#21, A21, B21, C#22, D22, E22, F#22, G#22, A22, B22, C#23, D23, E23, F#23, G#23, A23, B23, C#24, D24, E24, F#24, G#24, A24, B24, C#25, D25, E25, F#25, G#25, A25, B25, C#26, D26, E26, F#26, G#26, A26, B26, C#27, D27, E27, F#27, G#27, A27, B27, C#28, D28, E28, F#28, G#28, A28, B28, C#29, D29, E29, F#29, G#29, A29, B29, C#30, D30, E30, F#30, G#30, A30, B30, C#31, D31, E31, F#31, G#31, A31, B31, C#32, D32, E32, F#32, G#32, A32, B32, C#33, D33, E33, F#33, G#33, A33, B33, C#34, D34, E34, F#34, G#34, A34, B34, C#35, D35, E35, F#35, G#35, A35, B35, C#36, D36, E36, F#36, G#36, A36, B36, C#37, D37, E37, F#37, G#37, A37, B37, C#38, D38, E38, F#38, G#38, A38, B38, C#39, D39, E39, F#39, G#39, A39, B39, C#40, D40, E40, F#40, G#40, A40, B40, C#41, D41, E41, F#41, G#41, A41, B41, C#42, D42, E42, F#42, G#42, A42, B42, C#43, D43, E43, F#43, G#43, A43, B43, C#44, D44, E44, F#44, G#44, A44, B44, C#45, D45, E45, F#45, G#45, A45, B45, C#46, D46, E46, F#46, G#46, A46, B46, C#47, D47, E47, F#47, G#47, A47, B47, C#48, D48, E48, F#48, G#48, A48, B48, C#49, D49, E49, F#49, G#49, A49, B49, C#50, D50, E50, F#50, G#50, A50, B50, C#51, D51, E51, F#51, G#51, A51, B51, C#52, D52, E52, F#52, G#52, A52, B52, C#53, D53, E53, F#53, G#53, A53, B53, C#54, D54, E54, F#54, G#54, A54, B54, C#55, D55, E55, F#55, G#55, A55, B55, C#56, D56, E56, F#56, G#56, A56, B56, C#57, D57, E57, F#57, G#57, A57, B57, C#58, D58, E58, F#58, G#58, A58, B58, C#59, D59, E59, F#59, G#59, A59, B59, C#60, D60, E60, F#60, G#60, A60, B60, C#61, D61, E61, F#61, G#61, A61, B61, C#62, D62, E62, F#62, G#62, A62, B62, C#63, D63, E63, F#63, G#63, A63, B63, C#64, D64, E64, F#64, G#64, A64, B64, C#65, D65, E65, F#65, G#65, A65, B65, C#66, D66, E66, F#66, G#66, A66, B66, C#67, D67, E67, F#67, G#67, A67, B67, C#68, D68, E68, F#68, G#68, A68, B68, C#69, D69, E69, F#69, G#69, A69, B69, C#70, D70, E70, F#70, G#70, A70, B70, C#71, D71, E71, F#71, G#71, A71, B71, C#72, D72, E72, F#72, G#72, A72, B72, C#73, D73, E73, F#73, G#73, A73, B73, C#74, D74, E74, F#74, G#74, A74, B74, C#75, D75, E75, F#75, G#75, A75, B75, C#76, D76, E76, F#76, G#76, A76, B76, C#77, D77, E77, F#77, G#77, A77, B77, C#78, D78, E78, F#78, G#78, A78, B78, C#79, D79, E79, F#79, G#79, A79, B79, C#80, D80, E80, F#80, G#80, A80, B80, C#81, D81, E81, F#81, G#81, A81, B81, C#82, D82, E82, F#82, G#82, A82, B82, C#83, D83, E83, F#83, G#83, A83, B83, C#84, D84, E84, F#84, G#84, A84, B84, C#85, D85, E85, F#85, G#85, A85, B85, C#86, D86, E86, F#86, G#86, A86, B86, C#87, D87, E87, F#87, G#87, A87, B87, C#88, D88, E88, F#88, G#88, A88, B88, C#89, D89, E89, F#89, G#89, A89, B89, C#90, D90, E90, F#90, G#90, A90, B90, C#91, D91, E91, F#91, G#91, A91, B91, C#92, D92, E92, F#92, G#92, A92, B92, C#93, D93, E93, F#93, G#93, A93, B93, C#94, D94, E94, F#94, G#94, A94, B94, C#95, D95, E95, F#95, G#95, A95, B95, C#96, D96, E96, F#96, G#96, A96, B96, C#97, D97, E97, F#97, G#97, A97, B97, C#98, D98, E98, F#98, G#98, A98, B98, C#99, D99, E99, F#99, G#99, A99, B99, C#100, D100, E100, F#100, G#100, A100, B100, C#101, D101, E101, F#101, G#101, A101, B101, C#102, D102, E102, F#102, G#102, A102, B102, C#103, D103, E103, F#103, G#103, A103, B103, C#104, D104, E104, F#104, G#104, A104, B104, C#105, D105, E105, F#105, G#105, A105, B105, C#106, D106, E106, F#106, G#106, A106, B106, C#107, D107, E107, F#107, G#107, A107, B107, C#108, D108, E108, F#108, G#108, A108, B108, C#109, D109, E109, F#109, G#109, A109, B109, C#110, D110, E110, F#110, G#110, A110, B110, C#111, D111, E111, F#111, G#111, A111, B111, C#112, D112, E112, F#112, G#112, A112, B112, C#113, D113, E113, F#113, G#113, A113, B113, C#114, D114, E114, F#114, G#114, A114, B114, C#115, D115, E115, F#115, G#115, A115, B115, C#116, D116, E116, F#116, G#116, A116, B116, C#117, D117, E117, F#117, G#117, A117, B117, C#118, D118, E118, F#118, G#118, A118, B118, C#119, D119, E119, F#119, G#119, A119, B119, C#120, D120, E120, F#120, G#120, A120, B120, C#121, D121, E121, F#121, G#121, A121, B121, C#122, D122, E122, F#122, G#122, A122, B122, C#123, D123, E123, F#123, G#123, A123, B123, C#124, D124, E124, F#124, G#124, A124, B124, C#125, D125, E125, F#125, G#125, A125, B125, C#126, D126, E126, F#126, G#126, A126, B126, C#127, D127, E127, F#127, G#127, A127, B127, C#128, D128, E128, F#128, G#128, A128, B128, C#129, D129, E129, F#129, G#129, A129, B129, C#130, D130, E130, F#130, G#130, A130, B130, C#131, D131, E131, F#131, G#131, A131, B131, C#132, D132, E132, F#132, G#132, A132, B132, C#133, D133, E133, F#133, G#133, A133, B133, C#134, D134, E134, F#134, G#134, A134, B134, C#135, D135, E135, F#135, G#135, A135, B135, C#136, D136, E136, F#136, G#136, A136, B136, C#137, D137, E137, F#137, G#137, A137, B137, C#138, D138, E138, F#138, G#138, A138, B138, C#139, D139, E139, F#139, G#139, A139, B139, C#140, D140, E140, F#140, G#140, A140, B140, C#141, D141, E141, F#141, G#141, A141, B141, C#142, D142, E142, F#142, G#142, A142, B142, C#143, D143, E143, F#143, G#143, A143, B143, C#144, D144, E144, F#144, G#144, A144, B144, C#145, D145, E145, F#145, G#145, A145, B145, C#146, D146, E146, F#146, G#146, A146, B146, C#147, D147, E147, F#147, G#147, A147, B147, C#148, D148, E148, F#148, G#148, A148, B148, C#149, D149, E149, F#149, G#149, A149, B149, C#150, D150, E150, F#150, G#150, A150, B150, C#151, D151, E151, F#151, G#151, A151, B151, C#152, D152, E152, F#152, G#152, A152, B152, C#153, D153, E153, F#153, G#153, A153, B153, C#154, D154, E154, F#154, G#154, A154, B154, C#155, D155, E155, F#155, G#155, A155, B155, C#156, D156, E156, F#156, G#156, A156, B156, C#157, D157, E157, F#157, G#157, A157, B157, C#158, D158, E158, F#158, G#158, A158, B158, C#159, D159, E159, F#159, G#159, A159, B159, C#160, D160, E160, F#160, G#160, A160, B160, C#161, D161, E161, F#161, G#161, A161, B161, C#162, D162, E162, F#162, G#162, A162, B162, C#163, D163, E163, F#163, G#163, A163, B163, C#164, D164, E164, F#164, G#164, A164, B164, C#165, D165, E165, F#165, G#165, A165, B165, C#166, D166, E166, F#166, G#166, A166, B166, C#167, D167, E167, F#167, G#167, A167, B167, C#168, D168, E168, F#168, G#168, A168, B168, C#169, D169, E169, F#169, G#169, A169, B169, C#170, D170, E170, F#170, G#170, A170, B170, C#171, D171, E171, F#171, G#171, A171, B171, C#172, D172, E172, F#172, G#172, A172, B172, C#173, D173, E173, F#173, G#173, A173, B173, C#174, D174, E174, F#174, G#174, A174, B174, C#175, D175, E175, F#175, G#175, A175, B175, C#176, D176, E176, F#176, G#176, A176, B176, C#177, D177, E177, F#177, G#177, A177, B177, C#178, D178, E178, F#178, G#178, A178, B178, C#179, D179, E179, F#179, G#179, A179, B179, C#180, D180, E180, F#180, G#180, A180, B180, C#181, D181, E181, F#181, G#181, A181, B181, C#182, D182, E182, F#182, G#182, A182, B182, C#183, D183, E183, F#183, G#183, A183, B183, C#184, D184, E184, F#184, G#184, A184, B184, C#185, D185, E185, F#185, G#185, A185, B185, C#186, D186, E186, F#186, G#186, A186, B186, C#187, D187, E187, F#187, G#187, A187, B187, C#188, D188, E188, F#188, G#188, A188, B188, C#189, D189, E189, F#189, G#189, A189, B189, C#190, D190, E190, F#190, G#190, A190, B190, C#191, D191, E191, F#191, G#191, A191, B191, C#192, D192, E192, F#192, G#192, A192, B192, C#193, D193, E193, F#193, G#193, A193, B193, C#194, D194, E194, F#194, G#194, A194, B194, C#195, D195, E195, F#195, G#195, A195, B195, C#196, D196, E196, F#196, G#196, A196, B196, C#197, D197, E197, F#197, G#197, A197, B197, C#198, D198, E198, F#198, G#198, A198, B198, C#199, D199, E199, F#199, G#199, A199, B199, C#200, D200, E200, F#200, G#200, A200, B200, C#201, D201, E201, F#201, G#201, A201, B201, C#202, D202, E202, F#202, G#202, A202, B202, C#203, D203, E203, F#203, G#203, A203, B203, C#204, D204, E204, F#204, G#204, A204, B204, C#205, D205, E205, F#205, G#205, A205, B205, C#206, D206, E206, F#206, G#206, A206, B206, C#207, D207, E207, F#207, G#207, A207, B207, C#208, D208, E208, F#208, G#208, A208, B208, C#209, D209, E209, F#209, G#209, A209, B209, C#210, D210, E210, F#210, G#210, A210, B210, C#211, D211, E211, F#211, G#211, A211, B211, C#212, D212, E212, F#212, G#212, A212, B212, C#213, D213, E213, F#213, G#213, A213, B213, C#214, D214, E214, F#214, G#214, A214, B214, C#215, D215, E215, F#215, G#215, A215, B215, C#216, D216, E216, F#216, G#216, A216, B216, C#217, D217, E217, F#217, G#217, A217, B217, C#218, D218, E218, F#218, G#218, A218, B218, C#219, D219, E219, F#219, G#219, A219, B219, C#220, D220, E220, F#220, G#220, A220, B220, C#221, D221, E221, F#221, G#221, A221, B221, C#222, D222, E222, F#222, G#222, A222, B222, C#223, D223, E223, F#223, G#223, A223, B223, C#224, D224, E224, F#224, G#224, A224, B224, C#225, D225, E225, F#225, G#225, A225, B225, C#226, D226, E226, F#226, G#226, A226, B226, C#227, D227, E227, F#227, G#227, A227, B227, C#228, D228, E228, F#228, G#228, A228, B228, C#229, D229, E229, F#229, G#229, A229, B229, C#230, D230, E230, F#230, G#230, A230, B230, C#231, D231, E231, F#231, G#231, A231, B231, C#232, D232, E232, F#232, G#232, A232, B232, C#233, D233, E233, F#233, G#233, A233, B233, C#234, D234, E234, F#234, G#234, A234, B234, C#235, D235, E235, F#235, G#235, A235, B235, C#236, D236, E236, F#236, G#236, A236, B236, C#237, D237, E237, F#237, G#237, A237, B237, C#238, D238, E238, F#238, G#238, A238, B238, C#239, D239, E239, F#239, G#239, A239, B239, C#240, D240, E240, F#240, G#240, A240, B240, C#241, D241, E241, F#241, G#241, A241, B241, C#242, D242, E242, F#242, G#242, A242, B242, C#243, D243, E243, F#243, G#243, A243, B243, C#244, D244, E244, F#244, G#244, A244, B244, C#245, D245, E245, F#245, G#245, A245, B245, C#246, D246, E246, F#246, G#246, A246, B246, C#247, D247, E247, F#247, G#247, A247, B247, C#248, D248, E248, F#248, G#248, A248, B248, C#249, D249, E249, F#249, G#249, A249, B249, C#250, D250, E250, F#250, G#250, A250, B250, C#251, D251, E251, F#251, G#251, A251, B251, C#252, D252, E252, F#252, G#252, A252, B252, C#253, D253, E253, F#253, G#253, A253, B253, C#254, D254, E254, F#254, G#254, A254, B254, C#255, D255, E255, F#255, G#255, A255, B255, C#256, D256, E256, F#256, G#256, A256, B256, C#257, D257, E257, F#257, G#257, A257, B257, C#258, D258, E258, F#258, G#258, A258, B258, C#259, D259, E259, F#259, G#259, A259, B259, C#260, D260, E260, F#260, G#260, A260, B260, C#261, D261, E261, F#261, G#261, A261, B261, C#262, D262, E262, F#262, G#262, A262, B262, C#263, D263, E263, F#263, G#263, A263, B263, C#264, D264, E264, F#264, G#264, A264, B264, C#265, D265, E265, F#265, G#265, A265, B265, C#266, D266, E266, F#266, G#266, A266, B266, C#267, D267, E267, F#267, G#267, A267, B267, C#268, D268, E268, F#268, G#268, A268, B268, C#269, D269, E269, F#269, G#269, A269, B269, C#270, D270, E270, F#270, G#270, A270, B270, C#271, D271, E271, F#271, G#271, A271, B271, C#272, D272, E272, F#272, G#272, A272, B272, C#273, D273, E273, F#273, G#273, A273, B273, C#274, D274, E274, F#274, G#274, A274, B274, C#275, D275, E275, F#275, G#275, A275, B275, C#276, D276, E276, F#276, G#276, A276, B276, C#277, D277, E277, F#277, G#277, A277, B277, C#278, D278, E278, F#278, G#278, A278, B278, C#279, D279, E279, F#279, G#279, A279, B279, C#280, D280, E280, F#280, G#280, A280, B280, C#281, D281, E281, F#281, G#281, A281, B281, C#282, D282, E282, F#282, G#282, A282, B282, C#283, D283, E283, F#283, G#283, A283, B283, C#284, D284, E284, F#284, G#284, A284, B284, C#285, D285, E285, F#285, G#285, A285, B285, C#286, D286, E286, F#286, G#286, A286, B286, C#287, D287, E287, F#287, G#287, A287, B287, C#288, D288, E288, F#288, G#288, A288, B288, C#289, D289, E289, F#289, G#289, A289, B289, C#290, D290, E290, F#290, G#290, A290, B290, C#291, D291, E291, F#291, G#291, A291, B291, C#292, D292, E292, F#292, G#292, A292, B292, C#293, D293, E293, F#293, G#293, A293, B293, C#294, D294, E294, F#294, G#294, A294, B294, C#295, D295, E295, F#295, G#295, A295, B295, C#296, D296, E296, F#296, G#296, A296, B296, C#297, D297, E297, F#297, G#297, A297, B297, C#298, D298, E298, F#298, G#298, A298, B298, C#299, D299, E299, F#299, G#299, A299, B299, C#300, D300, E300, F#300, G#300, A300, B300, C#301, D301, E301, F#301, G#301, A301, B301, C#302, D302, E302, F#302, G#302, A302, B302, C#303, D303, E303, F#303, G#303, A303, B303, C#304, D304, E304, F#304, G#304, A304, B304, C#305, D305, E305, F#305, G#305, A305, B305, C#306, D306, E306, F#306, G#306, A306, B306, C#307, D307, E307, F#307, G#307, A307, B307, C#308, D308, E308, F#308, G#308, A308, B308, C#309, D309, E309, F#309, G#309, A309, B309, C#310, D310, E310, F#310, G#310, A310, B310, C#311, D311, E311, F#311, G#311, A311, B311, C#312, D312, E312, F#312, G#312, A312, B312, C#313, D313, E313, F#313, G#313, A313, B313, C#314, D314, E314, F#314, G#314, A314, B314, C#315, D315, E315, F#315, G#315, A315, B315, C#316, D316, E316, F#316, G#316, A316, B316, C#317, D317, E317, F#317, G#317, A317, B317, C#318, D318, E318, F#318, G#318, A318, B318, C#319, D319, E319, F#319, G#319, A319, B319, C#320, D320, E320, F#320, G#320, A320, B320, C#321, D321, E321, F#321, G#321, A321, B321, C#322, D322, E322, F#322, G#322, A322, B322, C#323, D323, E323, F#323, G#323, A323, B323, C#324, D324, E324, F#324, G#324, A324, B324, C#325, D325, E325, F#325, G#325, A325, B325, C#326, D326, E326, F#326, G#326, A326, B326, C#327, D327, E327, F#327, G#327, A327, B327, C#328, D328, E328, F#328, G#328, A328, B328, C#329, D329, E329, F#329, G#329, A329, B329, C#330, D330, E330, F#330, G#330, A330, B330, C#331, D331, E331, F#331, G#331, A331, B331, C#332, D332, E332, F#332, G#332, A332, B332, C#333, D333, E333, F#333, G#333, A333, B333, C#334, D334, E334, F#334, G#334, A334, B334, C#335, D335, E335, F#335, G#335, A335, B335, C#336, D336, E336, F#336, G#336, A336, B336, C#337, D337, E337, F#337, G#337, A337, B337, C#338, D338, E338, F#338, G#338, A338, B338, C#339, D339, E339, F#339, G#339, A339, B339, C#340, D340,

B2

Chorus:

Mufasa:

Chorus:

Oh oh i - yo. Ma-me la. Oh oh i - yo.

L.H.

Mufasa:

And a voice with the

L.H.

E2

B2
Chorus:

fear of a child ask - ing. Oh oh i - yo.

L.H.

F#2

Mufasa:

Chorus:

Oh ma - me - la. Oh oh i - yo.

L.H.

Chorus:

Ma-me - la ma - me - la iyo. He - la.

This block contains the first system of the musical score. It features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The lyrics are 'Ma-me - la ma - me - la iyo. He - la.' Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clef). The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand, while the left hand has whole rests.

Mufasa: F#2

Wait, there's no moun - tain too great.

E2

This block contains the second system of the musical score. It begins with the character name 'Mufasa:' and a pitch marking 'F#2'. The vocal line starts with the word 'Wait,' followed by a three-measure rest, then 'there's no moun - tain too great.' with a three-measure rest. A pitch marking 'E2' is placed above the final note. The piano accompaniment continues with the same rhythmic pattern as the first system. There are 'L.H.' markings above the piano part in the first and third measures, indicating the left hand.

Hear these words and have — faith. Oh —

B2

This block contains the third system of the musical score. The vocal line continues with 'Hear these words and have — faith.' followed by a three-measure rest, then 'Oh —' with a long note. A pitch marking 'B2' is placed above the first note of the second phrase. The piano accompaniment continues with the same rhythmic pattern. There is an 'L.H.' marking above the piano part in the second measure.

Chorus: E2

oh oh i - yo. Have faith. He - la hey ma-me - la.

F#m

Mufasa: *Chorus:*

cresc.

This block contains the fourth system of the musical score. It begins with the character name 'Chorus:' and a pitch marking 'E2'. The vocal line starts with 'oh oh i - yo.' followed by a three-measure rest, then 'Have faith.' with a three-measure rest, then 'He - la hey ma-me - la.' with a three-measure rest. A pitch marking 'F#m' is placed above the final note. Below the vocal line, the character names '*Mufasa:*' and '*Chorus:*' are written. The piano accompaniment continues with the same rhythmic pattern. There is an 'L.H.' marking above the piano part in the first measure, and a 'cresc.' marking below the piano part in the third measure.

Mufasa:

He - la hey ma-me - la. He - la hey ma-me - la. He - la. They live in you.

Chorus: *Mufasa:* *Chorus:*

He - la hey ma-me - la he - la. They live in me. He - la hey ma-me - la

f

Mufasa: *Chorus:* *Mufasa:*

he - la. They're watch - ing o - ver. He - la hey ma-me - la. Ev - 'ry-thing we see.

Chorus: *Mufasa:* *Chorus:*

He - la hey ma-me - la. In ev - 'ry crea - ture. He - la hey ma-me - la.

A *Mufasa:* E *Chorus:* A/C# *Mufasa:*

In ev - 'ry star. He - la hey ma-me - la. In your — re - flec -

D F#2

- tion They live in you.

p

F#m E 3 D *Chorus:*

They live in you. He - la hey ma-me - la

mf

A *Mufasa:* E *Chorus:* *Mufasa:*

he - la. They live in me. He - la hey ma me - la he - la. They're watch - ing o -

Chorus: *Mufasa:* **Chorus:**

- ver. Hey ma-me - la. Ev - 'ry-thing we see. He - la hey ma me - la.

Mufasa: **Chorus:** **Mufasa:**

In ev - 'ry crea - ture. He - la hey ma-me - la. In ev - 'ry star.

Chorus: **Chorus:**

He - la hey ma-me - la. In your_ re-flec - tion. They live in you.

Chorus: **Repeat and Fade**

In-gon-ya - ma nengw' en-a - ma-ba - la. In-gon-ya - ma nengw' en-a - ma-ba - la.

THIS IS THE MOMENT

from JEKYLL & HYDE

237

Words by LESLIE BRICUSSE
Music by FRANK WILDHORN

Slowly

Esus2 A/E Esus2 A/E A/B

p

This is the

F#m7/B Emaj7 F#m7/B

mo-ment, — this is the day, when I send all my doubts and de-mons — on their

Emaj7 C#madd2 G#m

way. Ev-'ry en-deav-our — I have made ev-er — is

F#m7 E/G# A B7/sus4

com - ing — in - to play, is here and now — to-day. — This is the

F#m7/B Emaj7 F#m7/B

mo-ment, — this is the time when the mo-men-tum and the mo-ment are in

Emaj7 C#madd2 G#m

rhyme. Give me this mo-ment, — this — pre-cious chance. I'll

F#m7 E/G# A A/B B7

gath - er — up my past and make some sense — at last. This is the

mo - ment when all I've done, all of the
 mo - ment, my fi - nal test. Des - ti - ny

mf

dream - ing, schem - ing and scream - ing be - come one! This is the
 beck - oned, I nev - er reck - oned sec - ond best. I won't look

day, see it spar - kle and shine, when all I've
 down, I must not fall. This is the

To Coda

lived for — be - comes mine! For all these years I've

B/A

E/G#

F#m7

E/G#

faced the world— a - lone,

and now the time has come— to

Am

Bsus4

A/B

D.S. al Coda

3

prove to them— I made it— on my own.

This— is the

Coda

F#m7

E/G#

F#m7

F#m7/B B7

E

C7

mo-ment, the sweet-est mo-ment of them all!

This is the

F

Gm7/F

F

Gm7b5/F

mo - ment.

Damn all the odds.

This day or

F Dm7 B♭maj7 C/B♭

nev - er, I'll sit for - ev - er with the gods! When I look

Gm7 C/B♭ Am7 C/D Dm

back, I will al - ways re - call mo - ment for

Gm7 F/A B♭ F/A Gm7 B♭/C C7

mo - ment, this was the mo - ment the great - est mo - ment of them

Gm7/F G7/F Gm7/F Gm7/C F

all.

ff *rit.*

THOROUGHLY MODERN MILLIE

from THOROUGHLY MODERN MILLIE

Words by SAMMY CAHN
Music by JAMES VAN HEUSEN

Hot Dixieland (♩ = $\overset{\frown}{\underset{\frown}{\text{J}}}\overset{\frown}{\underset{\frown}{\text{J}}}\overset{\frown}{\underset{\frown}{\text{J}}}$)

A6 A°7 A6

f

3

Eb9b5 Bb7#5/D Db9#11 F/C C+add2 F6/C

There are those, — there are those, —

mf

Gm7/C C7b9 Gm7/C Dm/C

I sup - pose, — I sup - pose, — think we're mad,

G°/C Bbm/C

think we're mad, — heav - en knows, — heav - en knows, —

F/C

G7

C7

heav - en knows, - the world has gone to rack and to

F6

F°7

F6

F°7

ruin.

F6

F°7

F6

A7

What we

Dm

Dm(maj7)

Dm7

think is chic, u - nique, and quite a - dor - a - ble, ___

G9 F6/C D7b9

they think is odd — and Sod - om and — Go -

cresc.

C D \flat /C B \flat 7b5

mor - rah - ble! —

f

A7 Tacet D

But the fact is ev - 'ry - thing to - day is thor - ough - ly

mf

E9 E13 Tacet A7 A7/B

mod - ern. — (Check your per - son - al - i - ty.) Ev - 'ry - thing to -

C⁷ A7/C[#] D7 D9 Tacet

day makes yes - ter - day slow. (Bet - ter face re - al - i - ty.)

G Gm6 D F[#]7/C[#]

It's not in - san - i - ty, says Van - i - ty

Bm E13 F[#]m G° E7/G[#]

Fair. In fact, it's styl - ish to

N.C. A7 A°7 A7 A°7

raise your skirts and bob your hair, Raise your skirts and bob your hair, Raise your skirts and

F9 E9 A7 D6

bob your hair! — Have you seen the way they kiss — in the
 bob your hair! hair!

E9 E13 N.C. A7

mov - ies? — (Is - n't it de - lect - a - ble?) Paint - ing lips and

N.C. F#13 Tacet

pen - cil - lin - ing your brow now is quite re - spect - a - ble.

G Gm6 D

Good - bye, good good - y girl, I'm chang - ing, and

B9 Em7 A Em7 A7 Em7 A7 Em7

how. So beat the drums 'cause here comes Thor - ough - ly Mod - ern

G/A A7 D6 Bb7 D B°7

Mil - lie now!

F#7 Bm Bm(maj7)

What we think is chic, — u - nique, and quite a -

Bm7 E9 Bm

dor - a - ble, — they think is odd — and

E7 A

Sod - om and Go - mor - rah - ble! But the fact is,

F Tacet G9

ev - 'ry - thing to - day is thor - ough - ly mod - ern.

mp

Tacet C7

(Bands are get - tin' jazz - i - er.) Ev - 'ry - thing to - day is start - ing to

Tacet F13 Tacet B6

go. (Cars are get - tin' snaz - zi - er.) Men say

mf

it's crim - i - nal what wom - en - 'll do.

G9 N.C. C7

What they're for - get - ting is this is nine - teen

F

twen - ty - two! —

G7 Am7 Bbm6 G7/B C9

Piano introduction in B-flat major, 4/4 time. The right hand features chords and eighth notes, while the left hand plays a simple bass line. A melodic line is written in the alto clef.

Bb6 Bbm

Good - bye, good good -

F/C D9

y girl, I'm chang - ing, and how! _____

mf cresc.

Tacet A7 D9

I'm chang - ing, and how! So

f mp

beat the drums 'cause here comes thor - ough - ly Hot off the press! One step

grad. cresc.

a - head! Jazz Age! Whoop - ee, ba - by! We're so Thor - ough - ly

Gm7 Tacet

Mod - ern Mil - lie

f

R.H. *gliss.*

F Db7 F6

now! _____

ff

gliss.

'TIL HIM

from THE PRODUCERS

Music and Lyrics by
MEL BROOKS

Moderate Ballad

Fadd9

Fsus

Fadd9

Fsus

Piano introduction in F major, 4/4 time. The right hand plays a series of chords: Fadd9, Fsus, Fadd9, Fsus. The left hand plays a simple bass line. The tempo is marked 'Moderate Ballad' and the dynamics are 'mp'.

F

Bb/F

C7/F

F(add9)

C7/F

LEO:

No one ev - er made me feel like some - one 'til him.

Vocal and piano accompaniment for the first line of the song. The vocal line is in F major, 4/4 time. The piano accompaniment is in F major, 4/4 time. The dynamics are 'p'.

Fadd9

C7/F

Am7b5

D7

Life was real - ly noth - ing but a glum one 'til him.

Vocal and piano accompaniment for the second line of the song. The vocal line is in F major, 4/4 time. The piano accompaniment is in F major, 4/4 time.

Gm7

C7

C7/Bb

Am7

My ex - ist - ence bor - dered on the trag - ic,

al - ways tim - id, nev - er took a

Vocal and piano accompaniment for the third line of the song. The vocal line is in F major, 4/4 time. The piano accompaniment is in F major, 4/4 time. The dynamics are 'mp'.

chance, then I felt his mag ic and my heart be gan to dance!

Gm7/C C13 F Bb/F C7 Fmaj7

I was al-ways frigh-tened, fraught with wor - ry 'til him.

mp

C7/F F(add9) C7/F Am7b5

I was go-ing no-where in a hur - ry 'til him.

D7 Bb Gm7b5

He filled up my emp - ty life,

f

Am7 Am7/D D7 G7sus G7 Bb/C Gm7b5/C

filled it to the brim. There could nev er ev - er be an - oth - er one like

poco rit. *a tempo* *mp* *poco rit.*

F C7 F F#m7/B

him.

B9 E A/E B7/E

MAX:

No one ev - er ev - er real - ly knew me 'til

mp

E(add9) A/E B7 E B7/E B7/A

him. Ev - 'ry-one was al-ways out to screw me 'til

G#m7b5 C#7b5 C#7 F#m7

him. Nev - er met a man I ev - er

B7 G#m7 C#9

trust - ed, al - ways dealt with shy - sters in the past.

F#m7 Fdim7 F#7sus F# B7sus

Now I'm well - ad - just - ed 'cause I've got a friend at last.

poco rit.

poco rall. B9 C9 A Tempo Fmaj7 Bb/F C7/F

Al - ways play - ing sin - gles, nev - er dou - bles 'til

mp

F B♭/F F(add9) C7/F

him. Nev - er had a pal to share my trou - bles 'til

Am7♭5 D7 LEO & MAX: Gm7 B♭m

him. He filled up my emp - ty life

Am7 Am7/D D7 LEO: G7sus G7 Gm7♭5

Filled it to the brim There could nev - er ev - er be an - oth - er one

poco rit.

Slowly F B♭/F F(add9)

like him.

TILL THERE WAS YOU

Meredith Willson's THE MUSIC MAN

By MEREDITH WILLSON

Moderately

p

B♭7♭9 **E♭** **Edim** **Fm7**

There were bells on the hill, but I nev - er heard them

A♭m6 **E♭** **G♭dim** **Fm7** **B♭7♭9**

ring - ing, No, I nev - er heard them at all till there was

E♭ **A♭maj7** **B♭7 B♭7♭9** **E♭** **Edim**

you. There were birds in the sky, but I

Fm7 Abm6 Eb Gbdim 3

nev - er saw them wing - ing, No, I nev - er saw them at

Fm7 Bb7b9 3 Eb Abmaj7 Eb9maj7

all till there was you. And there was

Ab Adim 3 Eb

mu - sic and there were won - der - ful ros - es, they

C7 C7#5 Fm7 F7

tell me in sweet fra - grant mead - ows of

Bb7 Bb7#5 Bb7b9 Eb

dawn, and dew, There was love all a -

mp *p* *8va*

Edim Fm7 Abm6

round, but I nev - er heard it sing - ing, No, I

Eb Gbdim Fm7 Bb7b9 Eb

nev - er heard it at all till there was you.

3 3

Ebmaj7 Eb Ab9maj7 Ebmaj7

And there was you.

molto rit. *pp*

TIMELESS TO ME

from HAIRSPRAY

Music by MARC SHAIMAN
Lyrics by MARC SHAIMAN and SCOTT WITTMAN

Easy Swing tempo (♩ = $\overset{\frown}{\text{3}} \text{ } \text{♩}$)

E **C#m7** **F#m7** **F#m7/B**

mf

E **C#m7** **F#m7** **B13#9**

E6 **Gdim7#5** **Gdim7**

WILBUR:
Styles keep a - chang - in'. The world's re - ar - rang - in', but

F#m7 **Bdim7** **F#m/A** **Fdim7**

Ed - na, you're time - less to me. —

F#m7 B9 A7/B

Hem - lines are short - er. A beer costs a quar - ter, but

E6 C#m7 Cm7

time can - not take what comes free. _____

Bm7 Bm9 E9 A6 G#7#9/E

You're like a stink - y old cheese, babe, just get - tin' ri - per with age. _

A6 C#m7 C#9 F#9 F9 F#9 Fm7

— You're like a fa - tal dis - ease, babe. But

F#m7 C9+ B9 B13b9 E6

there's no cure, so let this fe - ver rage. Some folks can't stand it, say

Gdim7#5 F#m7

time is a ban - dit, but I take the op - po - site view. —

F#m7 D#m7b5 G#7

— 'Cause when I need a lift, time — brings a gift: an -

C#m7 Cm7 Bm7 E7 E9 A6

oth - er day with you. — A twist or a waltz, it's

A#dim7 E6/B D#+

all the same schmaltz with just a change in the sce - ner - y. —

D9#11 C#7 F#m7 G9#11 F#m7 B7b9 3

You'll nev - er be old hat. That's that! You're time - less to

E6 G9 C6

me. — EDNA: Fads keep a - fad - in'.

D#dim7#5 D#dim7 Dm7 Gdim7

Cas - tro's in - vad - ing! But Wil - bur, you're time - less to me. —

pour me a teen - y ween - y tri - ple — and we can toast — the fact we

Ab9#5 G9 G13b9 C6/9 Ab7/Eb

ain't dead yet! I can't stop eat - ing. Your hair - line's re - ced - ing.

Dm7

Soon there'll be noth - ing at all. — So,

Bm7b5 E7b9 Am7 Abm7

you'll wear a wig while I roast a pig. Hey! — Pass that Ge - ri - tol! —

Glenn Mil - ler had class. That Chub - by Check - er's a gas, but they

The first system of the musical score. The vocal line (treble clef) begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The piano accompaniment (grand staff) features a complex harmonic texture with many beamed sixteenth and thirty-second notes, creating a dense, rhythmic accompaniment.

C6/G B7#5 Bb9#11 A7 Dm7 Eb9

all pass e - ven - tu - al - ly. You'll nev - er be pas - sé. Hip - hoo - ray!

The second system of the musical score. The vocal line continues with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The piano accompaniment continues with a complex harmonic texture, featuring many beamed sixteenth and thirty-second notes.

Dm7 G7b9 C6 Ab7

You're time - less to me.

The third system of the musical score. The vocal line continues with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The piano accompaniment continues with a complex harmonic texture, featuring many beamed sixteenth and thirty-second notes.

Db6 Edim Ebm7

f

The fourth system of the musical score. The piano accompaniment continues with a complex harmonic texture, featuring many beamed sixteenth and thirty-second notes. The system ends with a double bar line and a key signature change to three flats.

Db6 Bbm7 Am7 Abm7

EDNA: You're like a brok - en down

mf

Abm9 Db9 Db7#5 Gb6 Abm7 Adim Gb6/Bb Gb6

Chev - y. All you need is a fresh coat of paint. WILBUR: And Ed - na,

Bbm7 Bbm9 Eb9 D9 Eb9 Dm7 Ebm7

you got me go - in' hot and heav - y. You're fat and old, but ba - by,

A9#5 A9#9 A15 D15

bor - ing you ain't! **BOTH:** Some folks don't get it, but

Bb7/F Em7

we nev - er fret it 'cause we know that time is our friend. —

C#m7b5

And it's plain to see that

F#7 Bm7 A#m7 Am7

you're stuck with me un - til the bit - ter end. —

And we got a kid who's

ff

blow - in' the lid off the Turn - blad fam - 'ly tree. — EDNA: You'll al - ways

mf

hit the spot, big shot! You're time - less to me.

sfz

WILBUR: You'll al - ways be du jour, mon a - mour. You're time - less to

me. **EDNA:** You'll al - ways be first **WILBUR:** string. Ring - a - ding -

mp rubato

Ped. *

Swing tempo again (♩ = $\frac{3}{4}$)

BOTH: ding! You're time - less to me. **EDNA:** You're time - less to

Em7 A9 3 D6 Bm7 Em7 3

me. **WILBUR:** You're time - less to me.

D6 Bm7 Em7 3 D6 Bm7

BOTH: You're time - less to me!!

allargando colla voce

(straight 8ths)

p

8va - 7

8vb

TOMORROW

from the Musical Production ANNIE

Music by CHARLES STROUSE
Lyric by MARTIN CHARNIN

Moderately slow

mf








The sun - 'll come out _____ to - mor - row,






bet your bot - tom dol - lar that to - mor - row _____ there'll be






sun!






Jus' think - ing a - bout _____ to - mor - row

Bbmaj7 Am7 Dm Dm/C

clears a - way the cob - webs and the sor - row _____ till there's

Bbmaj7 C Fm Ab/Eb

none. When I'm stuck _____ with a day that's gray and



Db Eb 3fr Ab 4fr Abmaj7

lone - ly, I just stick _____ out my chin and grin and

C7sus C7






say: _____ Oh! the

f *mp*







sun - 'll come out _____ to - mor - row, { So you } got to hang on till to -
 Oh! I









mor - row come what may! To -










1 (small notes are optional harmony)

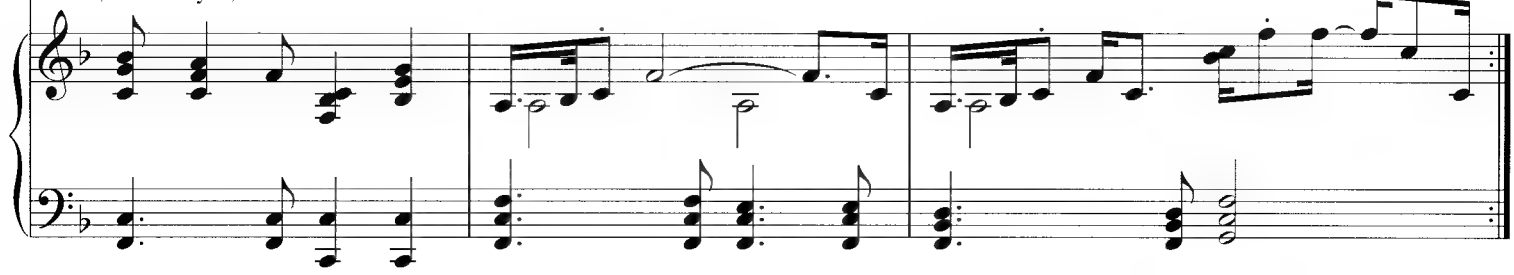
mor - row, to - mor - row, I love ya to - mor - row, you're















{ al - ways } a day a - way! _____ The

{ on - ly }















mor - row, to - mor - row, I love ya to - mor - row, you're






{ al - ways } a day a - way! To - mor - row, to - mor - row, I

{ on - ly }

love ya to - mor - row, you're { al - ways } a day a -

{ on - ly }

way! _____

UNUSUAL WAY

(In a Very Unusual Way)

from NINE

Words and Music by
MAURY YESTON

Flowing (♩=84)

C#m G#/C# C#m G#/C# mp

In a

mp

Red. Red. Red. Red.

C#m G#7/D# C#m/E C#7/E# F#m F#m/G#

ver - y un - u - su - al way one time — I need - ed you. — In a
ver - y un - u - su - al way I think — I'm in love — with you. — In a

Red. Red. Red. Red. sim.

F#m F#m/E B7/D# B7 E E/D# G#/D#

ver - y un - u - su - al way you were — my — friend.
ver - y un - u - su - al way I want — to — cry.

C#m C#m/B F#m/A F#m/A G#7 C#m C#m/B

May - be it last - ed a day, — may - be it last - ed an hour, —
 Some - thing in - side — me goes weak, — some - thing in - side — me sur - ren - ders,

1. A D Bm7/E Em7/A

but some-how it will nev er end... In a

2. A D Bm7/E E7 E/D C#m C#m/B F#m/A

and you're the rea - son why, — you're the reason — why. —

D#m7/G#

5
 Led.

F#m/G# E#m/G#

You don't — know what you do to me,

L.H. L.H. L.H. L.H.

R.H. R.H. R.H. R.H.

* Ped. *

F#m/G# E#m/G#

you don't — have a clue. —

L.H. L.H. L.H. L.H.

R.H. R.H. R.H. R.H.

* Ped. *

F#m/G# E#m/G#

You can't — tell what it's like to be

L.H. L.H. L.H. L.H.

R.H. R.H. R.H. R.H.

* Ped. *

F#m/G# E#m/G#

me, look - ing at you. — It

L.H. L.H. L.H. L.H.

R.H. R.H. R.H. R.H.

* Ped. * L.H.

F#/G# A#m F# D#m7/G# G#7

scares me so — that I can hard-ly speak. In a

C#m G#7/D# C#m/E C#7/E# F#m F#m/G#

ver-y un-u - su-al way I owe — what I am — to you. — Though at

F#m F#m/E B7/D# B7 E E/D# G#7/D#

times it ap-pears — I won't stay, I nev - er — go.

C#m C#m/B F#/A# F#m/A G#7 C#m C#m/B

Spe-cial to me in my life since the first day — that I met — you,

A A/C# D B7/D# E

how could I ev - er for-get — you once — you had touched — my soul? —

G#7/D# C#m C#m/B F#/A#

In a ver - y un - u - su - al way —

F#m/A A/G# D#m7/G#

you've made me

C# F#/C# C# F#/C# rit. C#

whole.

WE CAN DO IT

from THE PRODUCERS

Music and Lyrics by
MEL BROOKS

MAX:

Dbadd9

recit.

E/B

What did Lew-is say to Clark when ev - 'ry - thing looked bleak?

f colla voce

gliss.

Detailed description: This system contains the first line of the song. The vocal line (treble clef) starts with a whole rest, followed by a recitative melody in 4/4 time. The piano accompaniment (grand staff) features a series of chords in the right hand and a glissando in the left hand. The key signature has four flats (Bb, Eb, Ab, Db) and the time signature is 4/4.

Dbadd9

3

3

G/D

What did Sir Ed-mund say to Ten-zing as they strug-gled t'ward Ev - er-est's peak?

gliss.

Detailed description: This system contains the second line of the song. The vocal line continues the melody with triplet markings over the eighth notes. The piano accompaniment includes triplet chords in the right hand and a glissando in the left hand. The key signature remains four flats, and the time signature is 4/4.

Eadd9

3

3

What did Wash-ing-ton say to his troops be - fore they crossed the Del - a - ware? _

Detailed description: This system contains the third line of the song. The vocal line features triplet markings over the eighth notes. The piano accompaniment includes triplet chords in the right hand and a glissando in the left hand. The key signature changes to three flats (Bb, Eb, Ab) and the time signature changes to 3/4.

LEO: What did they say?

Moderately slow

F13#11 Bb Bb+ Bb6

I'm sure you're well a - ware! _ We can do it! We can do it!

Bb+ Bb Fm7 Bb⁶ Eb Eb+

We can do it, me and you! We can do it! We can

Eb6 Eb+ Eb Em7b5 A7#5b9

do it! We can make our dreams come true! > Ev - 'ry

A Tempo-Moderately

Dm Dm(maj7) Dm7 G9 Cm Cm(maj7) Cm7

thing you've ev - er want-ed is just wait - ing to be had. _____

Beau - ti - ful girls ____ wear - ing noth - ing but pearls ____ Ca -

Gm11 C9 F F7 *subito p*

ress - ing you un - dres - sing you and driv - ing you mad! ____ We can

Bb Bb+ Bb6 Bb+ Bb

do it! We can do it! This is not the

mp

Fm9 Bb7b9 Eb Eb+

time to shirk! We can do it! You won't

mf

Chord progression: Ebb, Eb+, Eb, Am7

Lyrics: rue it say "good - bye" to pet - ty clerk!

Chord progression: D7, Gm, Gm(maj7), Gm7, C7

Lyrics: Hi, pro - duc - er! Yes pro - duc - er! I mean

Chord progression: Dm7/F, Bb/F, Dm7/F, Db6/F, C7b5, Bb/F

Lyrics: you sir, go ber - serk! We can do it! We can

gliss.

Chord progression: Gm, Cm7, Ddim7, Eb, F7

Lyrics: do it! And I know it's gon - na

MAX: Whataya say, Bloom?

LEO:

B \flat B \flat *recit.*

work! What do I say? Fin-'lly a chance to be a Broad-way pro -

colla voce

f

D \flat B \flat G

duc - er. What do I say? Fin-'lly a chance to make my dreams come true sir.

gliss.

E F/E F \sharp /E F13 \sharp 11

What do I say? What do I say? Here's what I say to you sir... I can't

A tempo

B \flat B \flat + B \flat 6 B \flat + B \flat

do it, I can't do it, I can't do it,

mp

that's not me. I'm a loser, I'm a

cow - ard, I'm a chick - en, don't you see?

When it comes to woo - ing wo - men there's a

few things that I lack

Beau - ti - ful girls, — wear - ing noth - ing but pearls, — cha - sing me, em

MAX: You miserable, cowardly, wretched little caterpillar.
 Don't you ever want to become a butterfly?
 Don't you want to spread your wings...

bra - cing me - I'd have an at - tack!

cresc. (dialogue continues)

...and flap your way to glory?

Em/F# *E9/F#*

LEO: *F#13* *B* *B+*

MAX: Mis - ter Bi - al - y - stock, please

We can do it, we can

B6 B+ B B6

stop the song, you got me wrong. I'll say "so long," I'm not as strong a

do it, we can grab that Ho - ly

cresc. poco a poco

F#m7 B13 E E+

per - son as you think. Mis - ter Bi - al - y - stock, just

Grail. We can do it, we can

E6 E+ E

take a look, I'm not a crook. I'm just a shnook, the bot - tom line is

do it, drink cham - pagne, not gin - ger

that I stink! I can't do
alc. Come on, Le - o, can't you see - o?

f

LEO:

it. You see Ri - o, I see jail. _____

Ow!

f

MAX:

We can do it, _____

ff *f*

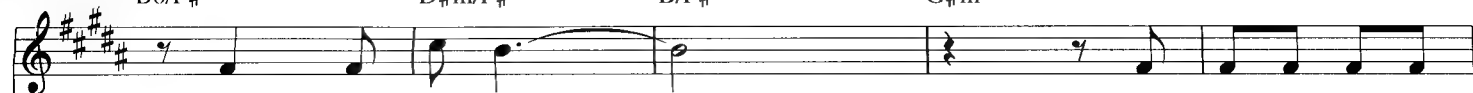
LEO:

B6/F#

D#m/F#

B/F#

G#m



I can't do it

I can - not, can - not,

MAX:



we can do it,

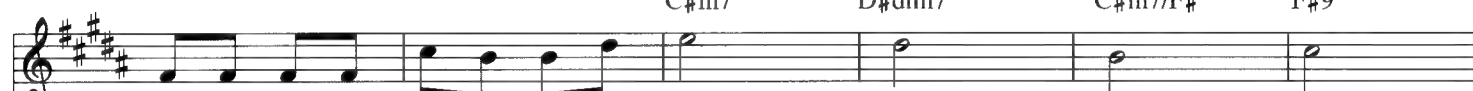


C#m7

D#dim7

C#m7/F#

F#9



can - not, can - not, do it 'cause I know

it's

gon - na



B

B+

B6

B+

(B)



fail!

It's

gon - na

fail!



We can do it,

I know

we

can - not

fail!



WELCOME TO THE 60's

from HAIRSPRAY

Music by MARC SHAIMAN
Lyrics by MARC SHAIMAN and SCOTT WITTMAN

Bright and loads of fun (♩ = $\overset{\frown}{\text{3}} \overset{\frown}{\text{1}}$)

C **Em7** **Dm7** **F**

f

1 **C/F** **Dm7/G** 2 **F/G** **TRACY** **C**

Hey — ma - ma, hey ma - ma,
ma - ma, hey ma - ma,

mf

Em7 **Dm7** **F/G**

look a - round! — Ev - 'ry - bod - y's groov - in' to a brand new sound. Hey —
take my hand. — **EDNA:** First — let's make a pit - stop at the wie - ner stand. **T:** Hey —

C **Em7** **Dm7**

— ma - ma, hey ma - ma, fol - low me! — I — know some - thing's in you that you
— ma - ma, hey ma - ma, take a chance. — **E:** Oh Tra - cy, it's been years since some - one

F/G Dm7 Em7

wan - na set free. So let go, — go, go of the past — now. Say hel - lo
 asked me to dance. — T: So let go, — go, go of the past — now. — Say hel - lo —

Dm7 G Em7 Ebm7 Dm7

— to the love — in your heart. — Yes, I know — that the world's — spin - ning fast —
 — to the light — in your eyes. — Yes, I know — that the world's — spin - ning fast —

Em7 F F/G

TRACY, DYNAMITES & ENSEMBLE

— now. — You got - ta get your - self a brand new start. } Hey ma - ma, wel - come to the
 — now, but you got - ta run the race to win the prize. }

C Em7 Dm7

six - ties! Oh - oh - oh - oh - oh. — Oh —

F/G C Em7

ma - ma, wel - come to the six - ties! Oh - oh - oh - oh - oh.

Dm7 F/G C

Go ma - ma, go, go, go!

C/Bb F F/G

DYNAMITES & ENSEMBLE

Wel - come to the six - ties! Wo - oh - oh - oh - oh. Hey - a ma -

C C/Bb F F/G

TRACY

ma! Yeah, yeah, yeah! Yeah, yeah, yeah! Hey -

2
F/GBb
DYNAMITES

F

TRACY

— yeah, yeah! Wel - come to the rhy - thm of a brand new day. — Take your old -

Dm7

F/G

TRACY & DYNAMITES

Bb

MR. PINKY'S STAFF

- fash - ioned fears — and just throw — them a - way. — You should add some col - or and a

F

Dm7

G9sus

D/E

DYNAMITES & ENSEMBLE

fresh new "do" 'cause it's time for a star who looks just like you. —

E

C#

B/C#

F#

JUDINE

Don't - cha let no - bod - y try to

KAMILAH

steal your fun, — 'cause a lit - tle touch of lip - stick nev - er hurt no one. — The

sfz

This system contains the first two staves of the musical score for KAMILAH. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are written below the vocal staff. A dynamic marking of *sfz* (sforzando) is present in the piano part.

fu - ture's got a mil - lion roads for you to choose, — but you'll walk —

G

This system contains the second two staves of the musical score for KAMILAH. The vocal line continues with the lyrics. A chord symbol *G* is written above the first measure of the vocal staff. The piano accompaniment continues with the same rhythmic pattern.

— a lit - tle tall - er in some high - heeled shoes. — And

sfz

This system contains the first two staves of the musical score for SHAYNA. The vocal line is in treble clef. The piano accompaniment is in grand staff. A dynamic marking of *sfz* (sforzando) is present in the piano part.

once you find the style that make you feel like you, — some - thing fresh, —

A7sus *A* *Asus*

This system contains the second two staves of the musical score for SHAYNA. The vocal line continues with the lyrics. Chord symbols *A7sus*, *A*, and *Asus* are written above the vocal staff. The piano accompaniment continues with the same rhythmic pattern.

DYNAMITES & ENSEMBLE

TRACY, DYNAMITES & ENSEMBLE

some - thing new. Step on out! Hear us shout! Ma - ma, that's

The first system of the musical score. The vocal line (treble clef) has a melody with eighth and quarter notes. The piano accompaniment (grand staff) features a bass line with quarter notes and a treble line with chords and moving lines. The key signature has one sharp (F#).

your cue!

D Eb/F F Eb/F F Eb/F

The second system of the musical score. The vocal line continues with a few notes and rests. The piano accompaniment features a steady bass line and a treble line with chords. The key signature changes to one flat (Bb).

Yeah, yeah, yeah! Hey, Tra - cy, hey ba - by,

F Cm7 Bb/D Eb F Bb

ENSEMBLE **EDNA**

ff *mp*

The third system of the musical score. The vocal line has a melody with eighth notes. The piano accompaniment features a bass line with quarter notes and a treble line with chords. The key signature has one flat (Bb). Dynamics include *ff* (fortissimo) and *mp* (mezzo-piano).

look at me! I'm the cu - test chick - ie that you ev - er did see. Hey

Dm7 Ebmaj7 Eb/F

The fourth system of the musical score. The vocal line has a melody with eighth notes. The piano accompaniment features a bass line with quarter notes and a treble line with chords. The key signature has one flat (Bb). Dynamics include *ff* (fortissimo) and *mp* (mezzo-piano).

B \flat Cm7 D \flat M7 Cm7

— Tra - cy, hey ba - by, look at us! Where .

E \flat /F Cm7

— is there a team that's half as fab - u - lous?! I let go, — go, go of the past .

Dm7 Cm7 F Dm7 D \flat m7

— now. — Said hel - lo — to this red — car - pet ride. — Yes, I know —

Cm7 Dm7 E \flat

— that the world's — spin - ning fast now. Tell Lo - la - bri - gi - da to step a - side!

EDNA & ENSEMBLE

Your ma - ma's wel - com - ing the six - ties! Oh - oh - oh - oh - oh.

Cm7

Eb/F

Bb

TRACY & EDNA

Oh — your ma - ma's wel - com - ing the six - ties! Oh -

Dm7

Cm7

Eb/F

oh - oh - oh - oh. Go, — ma - ma, go, go, go! —

Bb/F

Eb/F

Bb/F

Eb/F Cm/F

Bb/F

Eb/F

ENSEMBLE

Wel - come to the six - ties!

O - pen the door — for the girl —

8vb

— who has more, — she's a star! — Tra - cy, go, — go, go!

B/F# E/F#

ff

EVERYONE

Hey, ma - ma, wel - come to the six - ties! Oh - oh - oh - oh - oh.

F#7sus B D#m7

sfz

Oh — ma - ma, wel - come to the six - ties! Oh -

C#m7 E/F# B

oh - oh - oh - oh. _____ Go, _____ ma - ma, go, - go - go! -

B B7sus/A B/A E

_____ Wel - come to the six - ties! _____

E/F# B/F# E/F# B B7sus/A B/A

_____ Go, ma - ma! Woh - oh - oh - oh - oh - woh

E E/F# B/F# E/F# B

oh - oh. _____ Go, _____ ma - ma, go, go, go!

WHAT I DID FOR LOVE

from A CHORUS LINE

Music by MARVIN HAMLIS

Lyric by EDWARD KLEBAN

Slowly

Kiss to-day good-bye, _____

p *rit.* *a tempo*

the sweet-ness and the sor-row _____ We did what we

had to do, _____ And I can't re-gre

What I did for love, _____ What I did for _____ love.

A7 **Dm7** **Fm6** **G7sus** **G7**

C6 **G/B** **Am7** **Cm/Eb** **D7**

Dm7-5 **G7-9**

Cmaj7 **C7**

Look, my eyes are dry, the gift was yours to

bor-row. It's as if we al-ways knew,

But I won't for-get What I did for love, What I did for

love. Gone, love is nev-er

gone, As we tra-vel on,

love's what we'll re- mem- ber. Kiss to-day— good-by

and point me t'ward to- mor-row.

Wish me luck, — the same — to you.

Won't for- get — can't re- gret — What I did — for love.

What I did for — love. What I did for — love.

Chords: Cmaj7, C7, A, Dm7, Fm6, G7sus, C, G/B, Gm6/Bb, Am7, Ab7, D7, Dm7, Am7/E, Fmaj7, Dm7/G, Fm6/G, C6, Em7, Ebm7, Dm7, Db7, C6, Em7, Ebm7, Dm7, Db7, C6.

WHEN YOU GOT IT, FLAUNT IT

from THE PRODUCERS

Music and Lyrics by
MEL BROOKS

Moderate Swing (♩ ♪ ♩⁵ ♩)

C7 ULLA: F6 G7

Ven you got it, flaunt it.

elaborate C7 arpeggio

p

C9 F#dim7 Gm7 C+ F6

Step right up and strut your stuff. Peo - ple tell you mod - es - ty's a

Gm7 C7/G Gm11 C13 (F)

wir - tue, — but in the thea - tre mod - es - ty can hurt you. — Ven you

F6/C G9/D C7

got it, flaunt it. Show your as sets let 'em know you're

mp

Em7 A7 D9 G13

proud. Your good - ies you must push, stick your chest out, shake your tush, ven you

F6/C G9/C C7b9 F6 Gm7/C F6⁶ Cool Swing F

got it, shout _ it out loud! ____ Ven you got it

mf *mp*

G C7 F6 F#dim7 C13

show it put your hid - den trea - sures on dis - play

Vi - o - lin - ists love to play an E - string_ But au - di - enc - es real - ly love a

F/A G#dim7 Gm7 C13 F6 G7

G - string _ Ven you got it, _ shout it. _

C7 A7 D7

Let the whole world hear vat you're a - bout Clothes may make the man, all a

G7 Gm9 Db7#5 C13 F6

girl needs is a tan ven you got it let _ it hang out. _ Ven

Sweetly

Em7b5

straight 8ths

A7

Dm

A7b9/D

Dm

Em7b5

A7

I was just a lit - tle girl in Sve - den _____ my thought ful mo - ther gave me this ad -

vice: If na - ture bles - ses you from top to bot - tom, _____

show that top to bot - tom, don't think twice. _____ Don't think

twice. _____ Ven you

Broad swing

G6 G6/F# Em7 G6/D A13 A13/G A13/F# A13/E

got it _____ share it. _____

ff

D7 D9 G6 E7/G# Am7 D9

Let the pub - lic feast up - on your charms.

G G/F# Em7 G/D Am11 D7 Am11 D13

Peo - ple say that be - ing prim is prop - er, — But ev - 'ry show-girl knows that "prim" will

mf

G Eb9 Ab Ab/G Fm9 Ab/Eb

stop her. _____ Ven you got it, _____

f

Bb7 Eb7 Bbm/Db

give it. _____ Don't be self - ish, give it all a -

C7 Bbadd9/D Ebdim7 C7/E

vay! _____ Don't be

F7

shy, be bold and cute, show the

p *ff*

Bb9b5

boys that birth - day suit ven you

p *ff*

“Going home”

Bbm9

Dbm7

Ab6/Eb Bb9/Eb Eb13

Once you got it shout out hoo -

gliss.

Samba-straight 8ths

E♭7

Ab

The musical score for 'The Song of the Sun' is presented in three systems. The first system shows the vocal melody in treble clef with a key signature of three flats and a common time signature. The melody begins with a half note, followed by a quarter note, and then a half note. The second system continues the vocal melody, which is marked with a forte dynamic (*ff*). The piano accompaniment is shown in the lower staves, featuring a steady eighth-note bass line in the left hand and a more complex melody in the right hand. The score is written in a standard musical notation style with a clear key signature and time signature.

WHO WILL LOVE ME AS I AM?

from SIDE SHOW

Words by BILL RUSSELL
Music by HENRY KRIEGER

Ballad

Ab Ab/Gb Fm Ab/Eb

Like a

fish plucked from the o - cean Tossed in - to a for - eign stream, _ Al-ways

Db(add9) Ab/C Eb/Bb Ab

knew that I was dif - f'rent Of-ten fled in - to a dream. _ I ig -

Cm Db Bbm7 Ebsus Eb

The musical score is written for voice and piano. It consists of three systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is common time (C). The first system is marked 'Ballad' and has a tempo of 'Ab'. The second system has a tempo of 'Ab/C'. The third system has a tempo of 'Cm'. The lyrics are: 'Like a fish plucked from the ocean Tossed in to a foreign stream, _ Al-ways knew that I was different Of-ten fled in to a dream. _ I ig -'. The piano accompaniment features a steady bass line and a more melodic treble line. The vocal line is a simple melody that follows the lyrics.

Daisy and Violet sing this number as a duet in the show; adapted as a solo for this edition.

Db(add9)

Ab/C

Eb/Bb

Ab

nored the rag - ing cur - rents, Right a - gainst the tide I swam. _ But I

Cb(add9)

Bbm7

Ab

Ebsus

Eb

Ab

float - ed with _ the ques - tion Who will love me as I am? _

Db(add9)

Ab/C

Eb/Bb

Like an odd ex - ot - ic crea - ture On dis - play in - side a zoo..

Ab

Cm

Db

Ab/Bb

Bb9

Hear - ing chil - dren ask - ing ques - tions Makes me ask some ques - tions too..

$B\flat m7/E\flat$ $E\flat 6$ $D\flat(add9)$ $D\flat/E\flat$ $A\flat(add9)$ $D\flat(add9)$ $D\flat/E\flat$
 Could we bend the laws of na - ture? Could a li - on love a lamb?

poco rall. *mf a tempo*

$A\flat(add9)$ $C\flat(add9)$ $B\flat m7$ $A\flat$ $D\flat/E\flat$
 Who could see be - yond - this sur - face? Who will love me as I am?

$E\flat$ $D\flat(add9)$ $D\flat/E\flat$ $A\flat(add9)$
 Who will ev - er call to say "I love - - you"? Send me

poco rall. *mf*

$D\flat(add9)$ $E\flat(add9)$ $A\flat$ $D\flat(add9)$ $E\flat(add9)$
 flow - ers or a tel - e - gram - - Who could proud - ly stand - be - side -

*optional duet part

Fm7

Eb

Db(add9)

Ebsus

Eb

me Who will love me as I am? Like a

Db(add9)

Ab/C

Eb/Bb

clown whose tears cause laugh - ter Trapped in - side the cen - ter ring. -

Ab

Cm

Db(add9)

Ab/Bb

Bb9

E - ven see - ing smil - ing fac - es I am lone - ly pon - der - ing.

Db/Eb

Eb7

Db

Db/Eb

Ab(add9)

Who would want to join this mad - ness? Who would

poco rall. *mf*

change my mon - o - gram? _____ Who will be part of _____ my cir -

- cus? Who will love me as I am? _____ Who will ev - er

poco rall.

call to say "I love _____ you"? Send me flow - ers or a tel - e - gram? -

f

Who could proud - ly stand _____ be - side _____ me? Who will

love me as I am?

Chords: Db(add9), Db/Eb, Eb, Ab(add9), Ab/C

8

Who could

Chords: Db(add9), Db/Eb, Ab(add9), Db(add9), Db/Eb, Ab(add9)

ff

proud - ly stand be - side me? Who will love me as I

Chords: Cb, Bbm7, Ab, Eb sus, Db/Eb, Eb

p

8vb

am?

Chords: Ab, Ab/C, Db(add9), Db maj7/Eb, Ab

f

allargando

sfz

ff

WITH A SONG IN MY HEART

from SPRING IS HERE

Words by LORENZ HART
Music by RICHARD RODGERS

Moderately

mp

Chords: Eb (3fr), Cm (3fr), Fm7, Bb7, Cm (3fr), Fm7, Bb7sus, Bb7, Eb (3fr), Bbm7, Eb7, Ab (4fr), Eb/Bb (6fr), Cm (3fr), Fm7, Bb7, Eb (3fr), Ab (4fr), Ab/Eb, Eb (3fr), Bb7, Eb (3fr).

Stacy: Though I know that we meet ev - 'ry night And we
Betty: Oh, the moon's not a moon for a night; And these

could - n't have changed since the last time, To my joy and de - light it's a
 stars will not twin - kle and fade out! And the words in my ears will re -

new kind of love at first sight. Though it's you and it's I all the
 sound for the rest of my years. In the morn - ing I'll find with de -

time light Ev - 'ry meet - ing's a mar - vel - ous pas - time You're in -
 Not a note of our mu - sic is played out, It will

creas - ing - ly sweet, So when - ev - er we hap - pen to meet
 be just as sweet, And an air that I'll live to re - peat:

I greet you With a song in my heart.

rall. *a tempo*

I be-hold your a - dor - a - ble face, Just a song at the start,

R.H.

But it soon is a hymn to your grace. When the mu - sic

swells I'm touch-ing your hand; It tells that you're

stand - ing near, and At the sound of your

voice Heav - en o - pens its por - tals to me.

E_b **G7** **Cm**

Can I help but re - joice _____ That a song such as

G7 **Cm** **Cm/B_b** **A_m7_b5** **F7** **E_b/B_b**

ours came to be? But I al - ways knew _____ I would live life

mp *cresc.*

F7 **E_b/B_b** **A_b6** **B_b7**

through _____ With a song in my heart for

rall.

1 **E_b** **E7/B** **B_b7** **B_b7#5(b9)** 2 **E_b**

you. _____ you. _____

a tempo *p*

WITH ONE LOOK

from SUNSET BOULEVARD

Music by ANDREW LLOYD WEBBER
 Lyrics by DON BLACK
 and CHRISTOPHER HAMPTON,
 with contributions by AMY POWERS

Lento moderato

E D/E E A E/G# D/F# E

mp espressivo

The piano introduction is in 4/4 time, key of A major. It features a melody in the right hand and a bass line in the left hand. The melody starts with a half note E, followed by a quarter note D, and then a quarter note E. The bass line starts with a half note E, followed by a quarter note D, and then a quarter note E. The tempo is marked 'Lento moderato' and the dynamics are 'mp espressivo'.

A F#m Bm7 D/E E7/D

NORMA With one look I can break your heart, with one look I play ev - ery part.

The first line of the song features a vocal melody in the right hand and a piano accompaniment in the left hand. The vocal melody starts with a half note A, followed by a quarter note F#, and then a quarter note B. The piano accompaniment starts with a half note A, followed by a quarter note F#, and then a quarter note B. The tempo is 'Lento moderato'.

A/C# Em A D A/C# Bm7 E7

I can make your sad heart sing, with one look you'll know all you need to know.

The second line of the song features a vocal melody in the right hand and a piano accompaniment in the left hand. The vocal melody starts with a half note A, followed by a quarter note C#, and then a quarter note E. The piano accompaniment starts with a half note A, followed by a quarter note C#, and then a quarter note E. The tempo is 'Lento moderato'.

A F#m Bm7 D/E E7/D

With one smile I'm the girl next door or the love that you've hun - gered for.

The third line of the song features a vocal melody in the right hand and a piano accompaniment in the left hand. The vocal melody starts with a half note A, followed by a quarter note F#, and then a quarter note B. The piano accompaniment starts with a half note A, followed by a quarter note F#, and then a quarter note B. The tempo is 'Lento moderato'.

A/C# Em7 A D A/E E7 A

When I speak it's with my soul I can play a-ny role. No

E7/A A E7/A D A/C# Bm7 E

words can tell the stor-ies my eyes tell, watch me when I frown, you can't write that down. You

C G/C C G A F#m7 A/E Bm7 E

know I'm right, it's there in black and white, when I look your way you'll hear what I say. Yes,

A F#m Bm7 E E7/D

with one look I put words to shame, just one look sets the screen a-flame.

A/C#

Em7

A

D

A/C#

Bm7

E7

Si - lent mu-sic starts to play, one tear in my eye makes the whole world cry.

A

F#m

Bm7

D/E

E7/D

With one look they'll for - give the past, they'll re - joice I've re-turned at last

A/C#

Em/B

A/C#

D

A/E

E7

A

to my peo-ple in the dark, still out there in the dark.

D

Bm

Em7

G/A

A

f

D/F# Am D G D/F# Em7 A

Si - lent mu-sic starts to play. With one look you'll know all you need to know.

p *mf*

B G#m C#m C#m/B E/F# F#/E

With one look I'll ig - nite a blaze, I'll re - turn to my glo - ry days.

B/D# F#m7 B E2 E6

They'll say Nor-ma's back at last. This time I am stay-ing, I'm stay-ing for good, I'll be

rit. A Emaj7 **molto rit.** E/F# **a tempo** B

back where I was born to be, with one look I'll be me.

ff

WITHOUT YOU

from RENT

Words and Music by
JONATHAN LARSON

Moderately flowing

mf

With pedal

With - out out out you, the
you, the
you, the

ground thaws, the rain falls,
breeze warms, the girl smiles,
hand gropes, the ear hears,

the grass grows. With -
the cloud moves. With -
the pulse beats. With -

Dsus2

D

Dsus2

out you, the seeds root,
out you, the tides change,
out you, the eyes gaze,

D

Dsus2

D

the flow - ers bloom, the
the boys run, the
the legs walk, the

Dsus2

D

Bm7

chil - dren play, the stars gleam,
o - ceans crash, the crowds roar,
lungs breathe, the mind churns,

Gsus2

Bm7

Gsus2

the po - ets dream, the
the days soar, the
the heart yearns, the

F#m Gsus2 Dsus2

ca - gles fly _____ with - out _____ you. _____
 ba - bies cry _____ with - out _____ you. _____
 tears _____ dry _____ with - out _____ you. _____

D Bm7 Gsus2 To Coda

The earth turns, _____ the
 The moon glows, _____ the
 Life goes on, _____ but

Bm7 Gsus2 F#m Gsus2

sun burns, _____
 riv - er flows, _____ } but I die _____

Dsus2

_____ with - out _____ you. _____

Chord diagrams: Dsus2, D, Bbsus2/D

With - — The world re -

Chord diagrams: Dsus2, Bbsus2/D, Dsus2, Bbsus2/D

vives, — col - ors — re - new, — but I — know

Chord diagrams: A/C#, Am/C, G/B, Gm/Bb

blue, on - ly blue, lone - ly

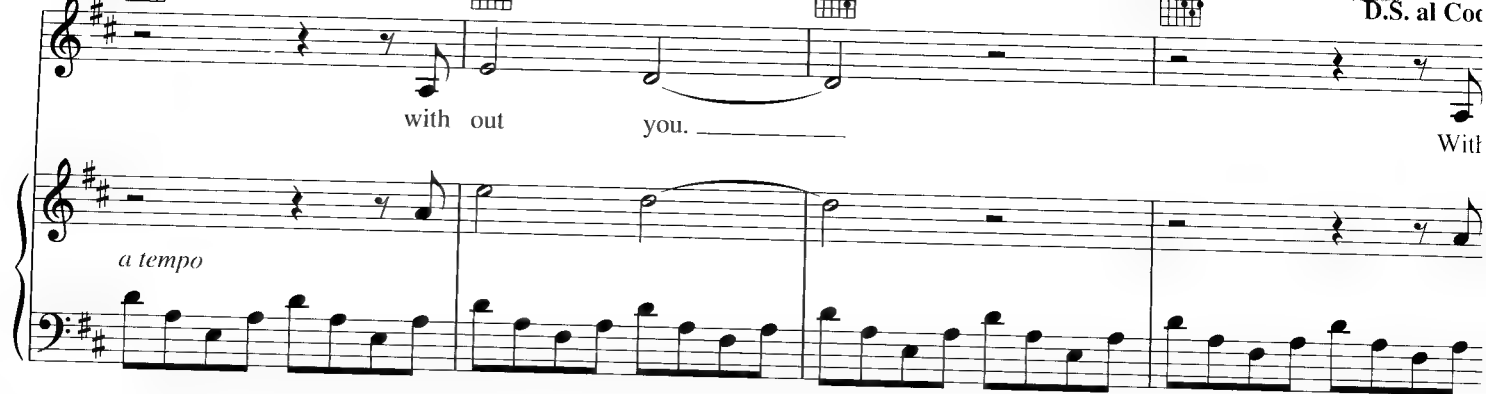
Chord diagrams: D/A, Gm/Bb, Asus, A

blue, — with-in — me blue —

rit.

with out you. _____

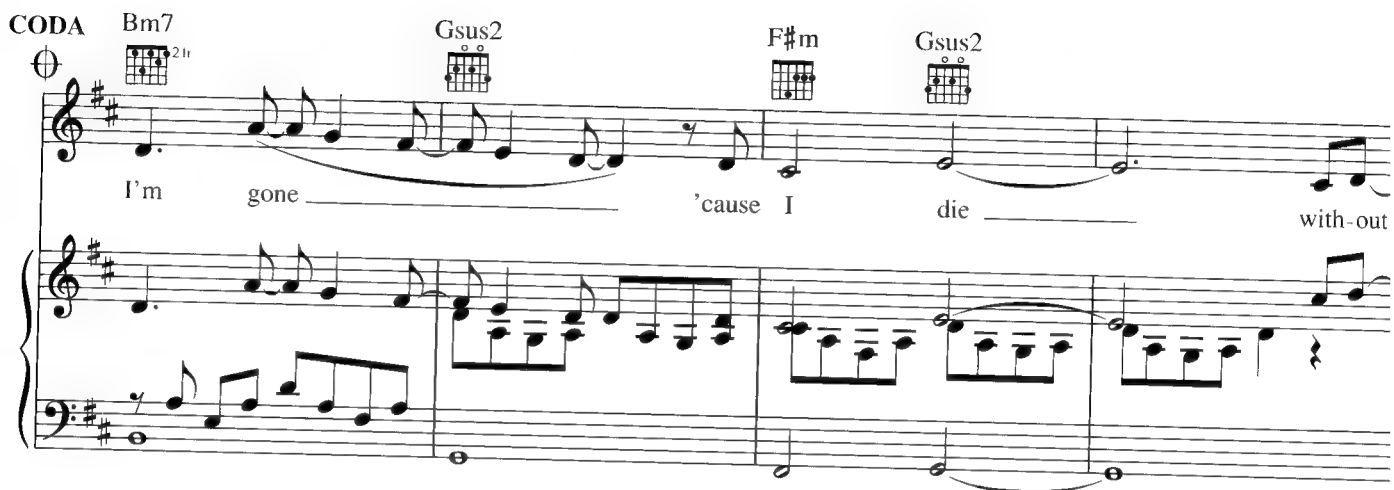
a tempo



CODA

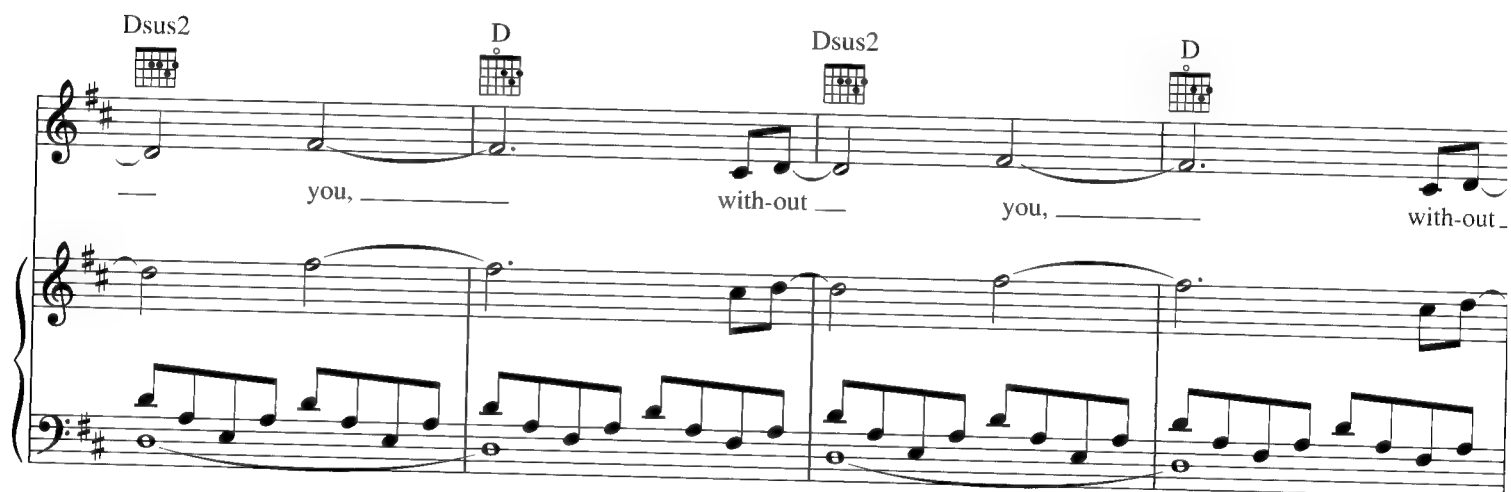
Bm7 Gsus2 F#m Gsus2

I'm gone _____ 'cause I die _____ with-out



Dsus2 D Dsus2 D

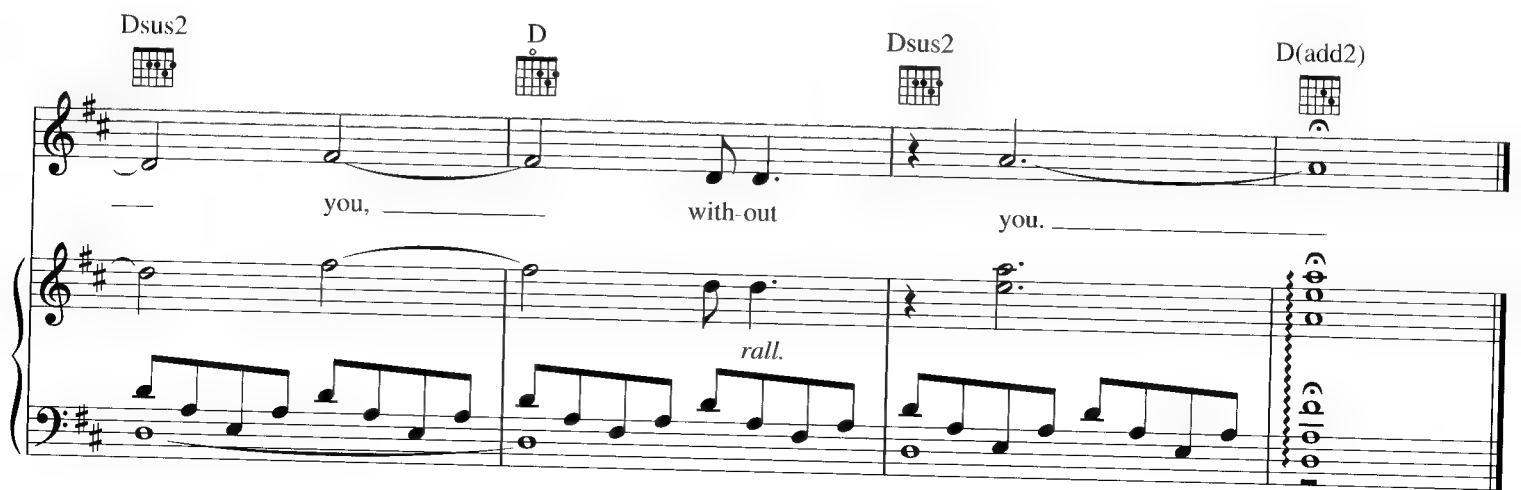
you, _____ with-out you, _____ with-out



Dsus2 D Dsus2 D(add2)

you, _____ with-out you. _____

rall.



YOU ARE BEAUTIFUL

from FLOWER DRUM SONG

Lyrics by OSCAR HAMMERSTEIN II

Music by RICHARD RODGERS

Moderato

G6b5

A - long the Hwang Ho

f

mp

G

Dmaj7

D

G6b5

Val - ley where young men walk and dream, A flow - er boat with

Am7

B(add9)

sing - ing girls came drift - ing down the stream. I saw the face of

legato e rit.

on - ly one come drift - ing down the stream.

più rit. *mp a tempo*

Refrain (tranquillo)

D6/9 **D** **D6/9** **D**

You are beau - ti - ful, small and shy.

p dolce

Em **A** **F#m/E** **G/A** **A** **Em** **A**

You are the girl whose eyes met mine Just as your boat sailed

D **D6/9** **D**

by. This I know of you,

noth - ing more, You are the girl whose

eyes met mine Pass - ing the riv - er shore.

You are the girl whose laugh I heard, Sil - ver and soft and

bright; Soft as the fall of lo - tus leaves

Brush-in' the air of night. While your flow - er boat

sailed a - way, Gen - tly your eyes looked back on mine,

clear - ly you heard me say: "You are the girl I will

love some - day." day."

YOU WALK WITH ME

from THE FULL MONTY

Words and Music by
DAVID YAZBEK

Moderately slow, but moving ahead

B E F#5 B E F#5 B E F#

MALCOLM:

mp

Is it the wind

B E F# D#m G#m C#m F#

o - ver my shoul - der? Is it the wind that I hear gent - ly whis - per - ing

poco rit.

B E G#m7b5/D C#7 F#7 B E G#m7b5/D C#7 F#7

"Are you a - lone there in the val - ley?"

a tempo

clarinet

No, not a - lone for you walk, you walk_ with me.

poco rit. *a tempo*

B E7 G#m7b5/D C#7 F#7 A7 G#m7 C#7 F#7

Is it the wind there o - ver my shoul-der?

A+/G G#m7 C# F# B/D A E G#m7 C#

Is it your voice call - ing qui - et - ly? O - ver the hill - top, down in the val - ley,

A7 G#m7 C#7 F#7 B E G#m7b5/D C#7 F#7

nev - er a - lone for you walk _ with me. When eve-ning falls

poco rit. *a tempo*

and the air gets cold - er, _____ when shad-ows cov - er the road I am fol - low - ing
poco rit.

B E G#m7b5/D C#7 F#7 B E G#m7b5/D C#7 F#7

will I be a - lone _____ there in the dark - ness? _____

a tempo

D#m G#m C#m F# D#m G#m C#m F#

ETHAN:

No, not a - lone, not a-lone and I'll nev - er be... Nev - er a - lone. You are walk - ing, you're walk - ing with

rit. *a tempo*

B E G#m7b5/D C#7 F#7 A7 G#m7 C#7 F#7

clarinet

me. Is it the wind there _ o - ver my shoulder?

BOTH:*

*Sing the top line melody in this section for a solo version of the song.

Is it your voice call - ing qui - et - ly? O - ver the hill - top, down in the - val - ley,

A7 G#m7 C#7 F#7 G#m7 B A E G#m7 C#

nev - er a - lone for you walk - with me. O - ver the hill - top, down in the - val - ley.

A7 G#m7 C# F#7 B E G#m7b5/D C#7 F#7

Nev - er a - lone for you walk - with me.

poco rit. *a tempo*

A+/G G#m7 C# F#7 B E G#m7b5/D C#7 F#7 B

MALCOLM: Nev - er a - lone for you walk - with me.

clarinet

rit. *a tempo* *rit.*

YOU'RE JUST IN LOVE

from the Stage Production CALL ME MADAM

Words and Music by
IRVING BERLIN

Moderately

F



mp

I hear sing - ing and there's no one there. _____

C7

I smell blos - soms and the trees are bare. _____

All day long I seem to walk on air, _____ I won - der

why? I won - der why?

I keep toss - ing in my sleep at night.

And what's more I've lost my ap - pet - ite.

Stars that used to twin - kle in the skies are twin - kling

in my eyes, I won - der why?

You don't need an - a - lyz - ing,

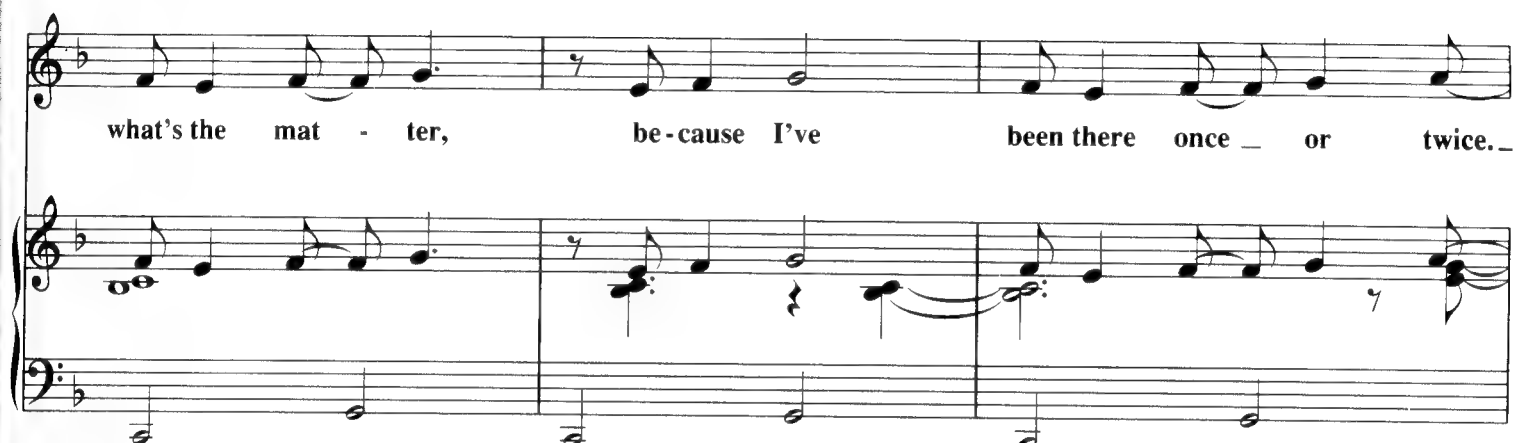
it is not so sur - pris - ing that you feel

ver - y strange _ but nice.

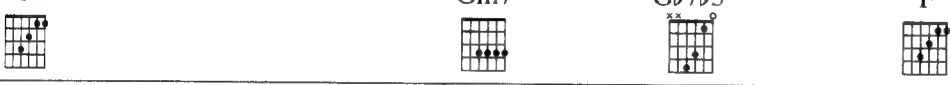
Your heart goes pit - ter pat - ter. I know just



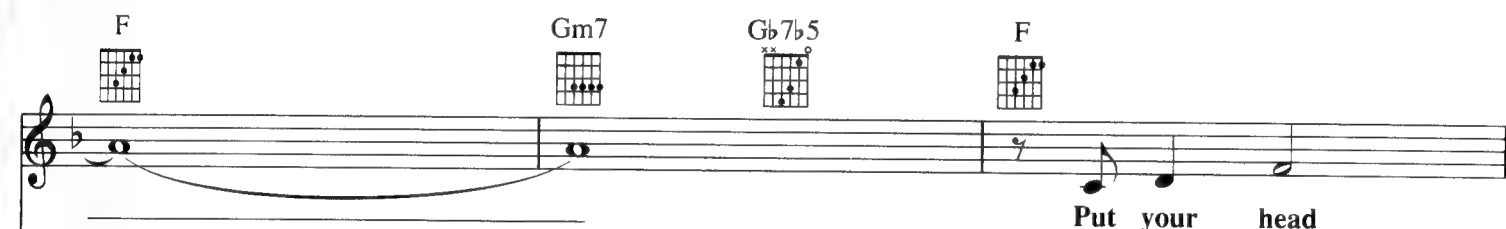
what's the mat - ter, be - cause I've been there once _ or twice.



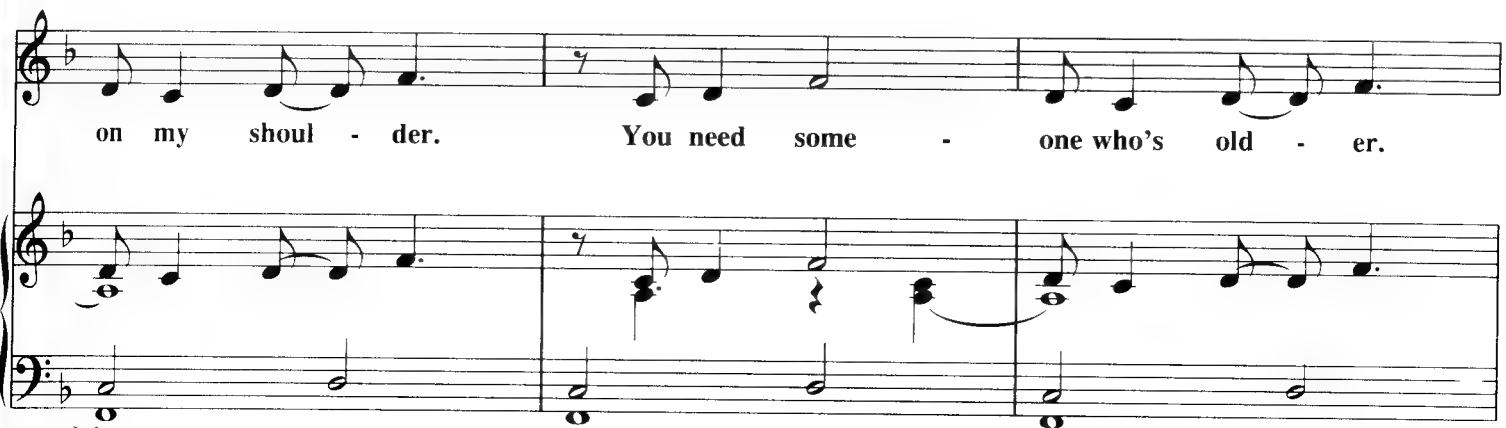
F Gm7 Gb7b5 F




Put your head




on my shoul - der. You need some - one who's old - er.




F7 Bb



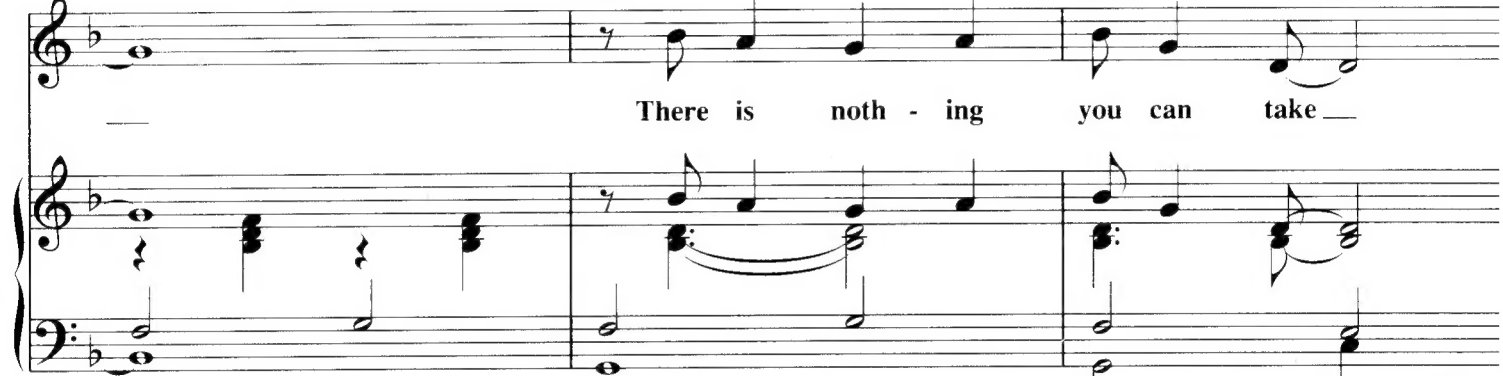
A rub - down with a vel - vet glove.




Gm Gm7 C7



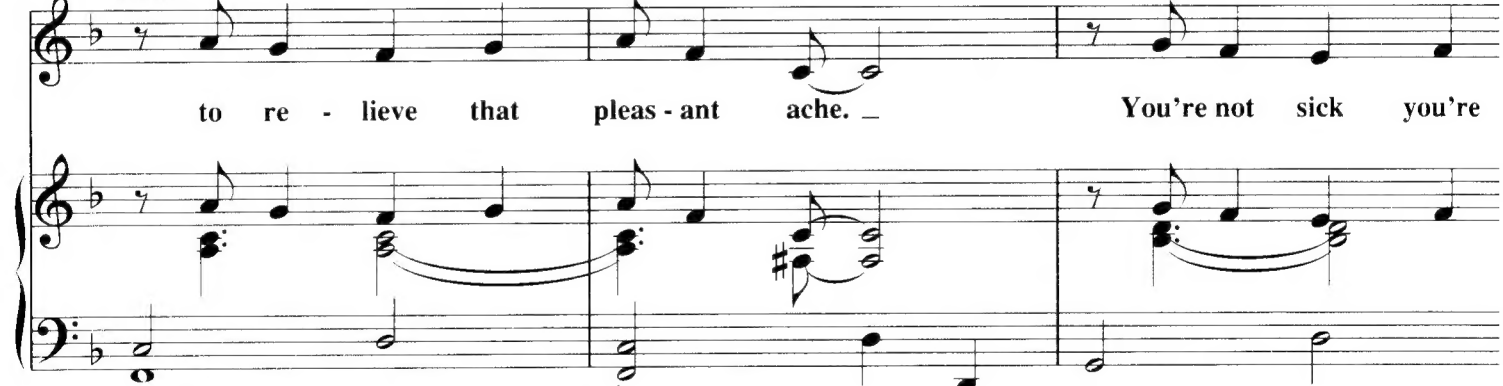
There is noth - ing you can take



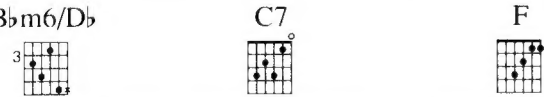
F D7 Gm



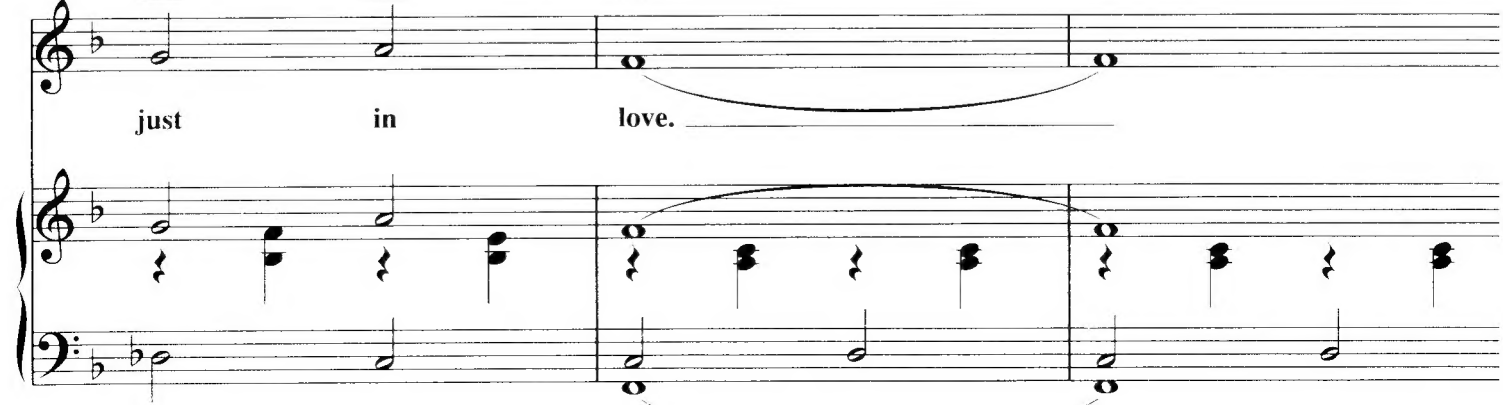
to re - lieve that pleas - ant ache. — You're not sick you're



Bbm6/Db C7 F



just in love.



I hear sing - ing and there's no - one there. —


You don't need an - a - lyz - ing, it is not

mp

I smell blos - soms and the

so sur - pris - ing that you feel ver - y strange - but nice. —

C7




trees are bare. — All day long I seem to

Your heart goes pit - ter pat - ter.


walk on air I won - der why?

I know just what's the mat - ter, be - cause I've



I won - der why? I keep

been there once or twice. Put your head



toss - ing in my sleep at night.

on my shoul - der, You need some - one who's old - er.



And what's more I've lost my ap - pet - ite. _____


A rub - down with a vel - vet glove. _____



Gm Gm7 C7 F D7b9

Stars that used to twin - kle in the skies _____ are twin - kling

There is noth - ing you can take _____ to re - lieve that plea - sant ache. _____



Gm Bbm6/Db C7 F6 Dm7 Gm7 Gb7 F6

in my eyes, _____ I won - der why? _____

You're not sick, you're just in love. _____

